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MANGAJIN
No. 25, April 1993

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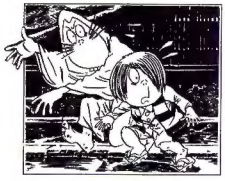
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MANGAJIN is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

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MANGAJIN

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Editor's Note

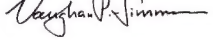
My position on sake has always been rather neutral: I don't especially like it, but I don't hate it. While working on this issue I spent a lot of time reading about *sake* (really, *Nihon-shu*), and it just happened that we had a couple of bottles around the office. Late one night, I decided to break one open.

In spite of all I had been reading about "the drink of the gods," and "dewdrops from chrysanthemum blossoms," it tasted awful. (Of course, I was drinking it cold, out of the bottle.) It was strange, because just a couple of weeks ago, at Atlanta's own Yakitori Den-chan, we had tried several types of sake, all of which I thought tasted remarkably good. I think the point is that sake isn't meant to be drunk alone, at the office.

If you feel like trying some sake after reading the feature story, my advice would be to try two or three brands or types. The qualities and tasting terminology seem to make much more sense when you can tie them to your personal experience—language learning at its best.

MANGAJIN fights inflation! Doing its own part to help jumpstart the Japanese economy, Sekai Shuppan Kenkyu Center, MANGAJIN's exclusive agent in Japan, has announced that it is lowering the price of single copies of MANGAJIN (from ¥1,030 to ¥950). They are also offering a special subscription rate for people who are learning Japanese — ¥8,000/year (10 issues). The regular rate is ¥9,000/year, and includes the "Reader's Guide," a newly expanded 12-page insert for Japanese readers.

No price drops in the US, but we do have a way for subscribers to extend their subscriptions at no cost. We rely heavily on word-of-mouth advertising, and to encourage you, our subscriber, to keep on advertising, we will extend your subscription by two issues if one of your friends subscribes. In fact, all US subscriber copies of this issue contain a "Free-to-a-Friend" coupon with all the details of this amazing offer.



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MANGAJIN *welcomes comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065-1119. Fax: 404-590-0890*
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In defense of Murakami

Concerning John Urda's review of Yoshimoto Banana's *Kitchen* (*Mangajin* No. 23): I object to Mr. Urda dismissing Murakami Haruki as a superficial stylist. Although many of Murakami's novellas and essays are lightweight amusements, some of his novels are real literature. Alfred Birnbaum's translation of Murakami's *A Wild Sheep Chase* received high praise from "serious" reviewers across America, including *The New York Times Book Review* and *The Atlantic*. There is a lot more to *Sheep Chase* than superficial style.

In Japan, Murakami's *Noruwei no Mori* ("*Norwegian Wood*") has sold more than four million copies—in hardback, no less. *Norwegian Wood* is very popular among young Japanese readers who relate to its story of an aimless and confused college student coming of age in the 1970s. *Norwegian Wood* is a kind of Japanese *Catcher in the Rye*. But Mr. Urda may also regard J.D. Salinger as yet another emotionally and intellectually superficial stylist.
KIRK MARTINI
Charlottesville, VA

We figured the comments on Murakami would be controversial. Actually, we questioned John Urda about this point before publishing the review, and in the end, decided that including it would help put the rest of his views in perspective. Mr. Urda's healthy irreverence was one reason why we asked him to do a review for us. We'd like to hear some other opinions on Murakami, or on Kitchen *and the Yoshimoto Banana phenomenon.*

The Un-alphabets

This letter is concerned with an inaccurate description of the writing systems of Japanese found in the article by Caldwell and Toshiya: "Running Japanese Software on the American Computer"(*MANGAJIN* No. 22). According to them, Japanese has "four alphabets" including "the kanji alphabet." However, kanji and kana are not alphabets at all. Alphabet by definition refers to a writing system symbols of which graphically represent individual sounds only, such as *a*'s and *b*'s. In contrast, kanji and kana are syllabaries representing syllables, typically consisting of a vowel, a syllabic consonant, or the combination of a vowel and a consonant, e.g., *a*, *me*, *ri*, *ka*, *n*, etc. Kanji is logographic, each character of which represents a syllable and meaning simultaneously. If Japanese uses an alphabet at all, it is restricted to rōmaji, which is not part of the native Japanese writing systems.
FUKUSHIMA KAZUHIKO
Assistant Professor of Linguistics
Michigan State University

There you have it. We used the word "alphabet" as a kind of shorthand, since the situation we were describing was already a little complex, but it's nice to have the straight scoop.

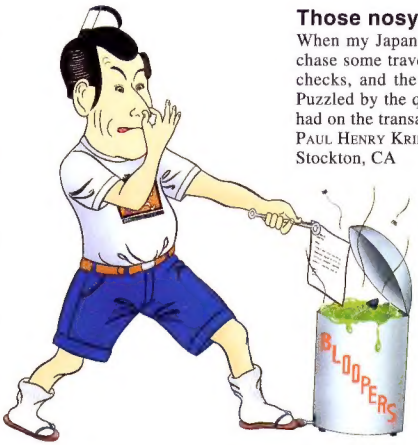
Political Cartoons

I am curious as to whether Japanese newspapers or magazines have cartoons in the same way US ones do—political or humorous. It would be interesting to me and maybe other readers to see some of these—to see either the Japanese sense of humor or how they see their own or foreign politicians, etc.
ANDY JONES
San Mateo, CA

Japanese newspapers generally have one political cartoon toward the front and one 4-frame "general interest," manga toward the back. In fact, we begin a series of political cartoons from the Asahi Shinbun *in this issue (see page 7). The 4-frame manga* Sarari-kun, *which occasionally appears in* MANGAJIN, *is from the* Sankei Shinbun, *a business/economic newspaper. Most daily papers don't have a comics page, but some are starting to include a color supplement, including manga material, in the Sunday edition.*

BLOOPERS

We'll send you a MANGAJIN T-shirt if we publish your language (Japanese or English) blooper.



Those nosy bank tellers

When my Japanese minister friend first came to the US, he needed to purchase some traveler's checks. He gave the bank teller $1,000 to pay for the checks, and the teller asked him "What denominations would you like?" Puzzled by the question and wondering what relevance the teller's question had on the transaction, he replied, "Lutheran."

PAUL HENRY KRIEGER
Stockton, CA

Strange religious beliefs

Foreign missionaries in Japan make a lot of language mistakes in their preaching and teaching. Many errors by Americans are related to indistinct vowels in an unstressed syllable, like saying *kame no ko* ("son of a turtle") for *kami no ko* ("Son of God"). My favorite was from a sermon on repentance in which the exhortation *Tsumi o sute, Kami ni shitagai-nasai* ("Forsake your sins and follow God") became *Tsuma o sute, kame ni shitagai-nasai* ("Forsake your wife and follow a turtle")

MATSUMOTO SABURO
Ann Arbor, MI

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Events Calendar

May

***through* June 27**—NEW YORK, N.Y. Japan Society of New York: Japan Society's Gallery presents **Rain and Snow: The Umbrella in Japanese Art.** The umbrella made of bamboo and paper or silk, a simple object in daily life, embodies the spirit of Japanese culture. The exhibition, which will only be shown in New York, features approximately 140 objects dating from the 17th through 20th centuries, including paintings, ukiyo-e prints, illustrated printed books, period photographs, textiles, stencils, netsuke, sword fittings, ceramics, and export silver. Information: 212-832-1155.

***through* May 30**—LOS ANGELES, CA. **Asobi: Play in the Arts of Japan.** Exhibition of over 70 works in a variety of mediums, dating from several periods of history, highlight playfulness in Japanese art. Includes screens, scrolls, masks, decorative pieces, games and sculpture. Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles. Information: 213-857-6111

***through* May 30**—WASHINGTON, D.C. The Japanese Government Ministry of Education, Science, and Culture (MESC) announce the **1993/94 Monbusho Scholarship** competition. The Ministry works in cooperation with national, local-public and private universities to promote scholarships. There are three scholarship categories for U.S. citizens funded by MESC. The **Japanese Studies Scholarship** is for undergraduates to study Japanese language and culture. The **In-service Training for Teachers Scholarship** is for precollegiate Japanese instructors to train in methods of teaching Japanese as a foreign language. **The Research Fellowship** is for post-graduates who research a broad range of topics in Japanese universities and educational institutions. All sixteen Consulates-General of Japan in the U.S. are currently accepting applications and will administer interviews and a Japanese language exam to screen qualified individuals for recommendation to MESC. Deadlines vary by Consulates-General. For information contact Mr. Shinichiro Hori or Ms. Debbie Clearwaters at 202-939-6738.

13—NEW YORK, N.Y. **Japan Society of New York** presents **A Plague O' Both Your Houses** by **Glenn S. Fukushima** with **Tracy Dahlby** presiding. Mr. Fukushima will explore the roles of government, business, academia and mass media in shaping current tensions in US-Japan relations. Concerned with the growing gap in consciousness between Americans and Japanese, Mr. Fukushima will share his thoughts on "***The Politics of U.S.-Japan Economic Friction***," the title of his recently published book in Japanese. Information: 212-832-1155.

15—LOS ALTOS HILLS, CA. **Communications Japan '93: An Exposition.** Multimedia and software conference and expo for those interested in better communication in the Japanese language. 20+ exhibits; demos and Japanese software, books, CD-ROMS, fonts electronic mail; Connect with Japanese clubs like *Kaisha Society* and *Japanese-English Toastmasters*; lectures on intercultural relations and learning Japanese. Sponsored by Japanese Cultural Center at Foothill College, Los Altos Hills, CA. (between San Francisco and San Jose). Information: 415-949-7302.

19—NEW YORK, N.Y. **Japan Society of New York** presents **Free Trade: Challenges & Opportunities** by **David Rockefeller** with **Paul A. Volker** presiding. Mr. Rockefeller one of America's best known and highly-respected business leaders, will discuss the political and economic obstacles to free trade, with particular reference to recent developments in the Pacific Rim. Information: 212-832-1155.

June

6—TOKYO. **34th Annual Foreigners' Speech Contest**. Sponsored by the International Education Promotion Council. Entrants will speak in Japanese for seven minutes on a subject of their choice, after which they must field questions from the judges. Awards and prizes: The Foreign Minister Award, the Education Minister Award, and International Education Center Award. Requirements: native language not Japanese; 15 years or older on the contest day; not having won the 1st prize, Ministry of Foreign Affairs Award or Ministry of Education Award in previous contest. Contestants will be selected based on an evaluation of the applicant's recorded speech and manuscript. Contestants will be informed no later than June 5. Number of contestants limited to 10-13. **Application deadline: May 6.** Admission free, but limited to 1,000 people. Contest to be held at Toronomon Hall; Chiyoda-ku, Kasumigaseki 3-2-3, from 1-5 PM. A special performance of Thai dancing is scheduled. Address correspondence to Culture and Exchange Section; International Education Center; 21 Yotsuya 1-chome, Shinjuku-ku, Tokyo 160. Tel: 03-3359-0561.

6-13—PHOENIX, AZ. **America-Japan Week**, in conjunction with the Japan-America Society of Phoenix. The sights, the sounds, the flavor of Japan in the Valley of the Sun. Featuring more than 2000 performers from Japan in various cultural exhibitions—artisans, athletes, calligraphy, craftspeople, festival dancers, flower arranging, folk songs, Japanese kites, kagura, martial arts, taiko, tea ceremony and more. Information: 602-648-123

6-13—PORTLAND, OR. **TJFL Workshop**. Portland State offers its 9-credit Japanese course in an intensive 4-week format. The goal of the workshop is to familiarize participants with the principles of instructional methods in teaching Japanese to speakers of languages whose orthography is not kanji-based, particularly the methodology underlying the textbook: *Japanese: The Spoken Language*, by Eleanor Jordan with Mari Noda. The workshop includes lectures, videos, and reading on pedagogy, as well as observation and teaching in an actual classroom setting. Recommended background: familiarity with basic linguistic concepts; for non-native Japanese speakers, at least three years of Japanese language study; for non-native English speakers, a TOEFL score of at least 550. $1069 for nine graduate credits leading to a certificate of completion. **Deadline for applications is May 31**. Information: Prof. Patricia Wetzel at (503) 725-5277.

August

13-15— SEATTLE, WA. **US-Japan Fair in Seattle '93.** The **Japan-America Friendship Foundation** of Los Angeles, CA., the producer of "Japan Expo" which is held annually in that city, and **Uwajimaya, Inc.** of Seattle WA. have combined their efforts and expertise to produce "US-Japan Fair in Seattle '93." The objective of the fair is to create and provide an avenue in which deeper understanding and appreciation of the people, businesses, cultures and other aspects of the U.S.A. and Japan may be further nurtured through activities and participants in the 3-day event. Also, the fair is designed to assist in creating mutual trade opportunities for businesses/services in the U.S.A. and Japan, particularly of those based in Seattle/Washington State and Kobe/Hyogo Prefecture. Prefectures, cities and businesses from other sectors of Japan, including foods, products, entertainment and culture will be presented at the fair. Information—Japan-America Friendship Foundation: 310-329-7547; Uwajimaya: 206-624-6248.

A Political Cartoon

From the April 4, 1993 *Asahi Shinbun*, this cartoon seems to be poking a little fun at the Japanese government's reluctance to provide economic aid to Russia. Putting Prime Minister Miyazawa and Foreign Minister Watanabe in the audience reflects a popular perception Japanese people and politicians have about themselves—that they tend to be spectators rather than participants in global politics.

The objection that Foreign Minister Watanabe (who has recently resigned) is shouting out here ("It won't do any good unless you start coaching from the very fundamentals of punching") can hardly be taken lightly—the Japanese model of economic development is certainly as good as that of the US. Japan's doubts about Russia's ability to develop a market-based economy without making fundamental changes in their system are valid, but there is little doubt that the long-standing dispute over the "Northern Territories" also affects the Japanese attitude. The "Territories" are islands north of Hokkaido that Russia occupied after WWII. In the past, the Japanese have made the return of the islands a condition for improved relations with Russia. Frustrated by his lack of progress in discussing the issue with Yeltsin last year, Watanabe has been quoted as saying that Japan would not provide any assistance if Russia rejects their demands about the islands.

Two days later, the cartoon in this spot (from a different artist) showed Yeltsin bandaged from head to foot, as though he had escaped from an intensive care ward. Clinton was shown smiling and handing him a package labeled *kaze-gusuri* ("cold medicine"). On the sidelines, Miyazawa was furtively checking his wallet.

The artist's name, Hari (針), is a pen name, or really a kind of "pun name," since *hari* means "needle" in Japanese.

Banner: ロシア 政治 闘争 タイトル マッチ
Roshia seiji tōsō taitoru matchi
Russia govt./politics fight/struggle title match
The Russian Political Battle: Title Match
→ **Fight for (control of) the Russian Government**

Watanabe: パンチの 基本 から コーチ しなきゃ なーんにも ならない ぞーっ
Panchi no kihon kara kōchi shinakya nān ni mo naranai zō!
punch of basics/fundamentals from coach if don't do anything at all won't become (masc. emph)
"It won't do any good unless you start coaching from the fundamentals of punching!"

Bags/Gloves: 経済 支援
Keizai Shien
Economic Support/Aid

Caption: 外国製 グローブ
Gaikokusei gurōbu
Foreign-made Gloves

- *shinakya* is a contraction of the conditional *shinakute wa*, meaning "if (you) don't do," from *suru* ("do").
- *nān ni mo naranai* is a contraction of *nani ni mo naranai*, literally "won't become anything" → "won't do any good." He has lengthened the *na* for emphasis.

針 すなお
Hari Sunao (Name of the Artist)—a "pen" name

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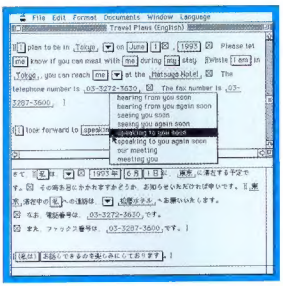
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酒 Sake

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According to the *Kojiki,* an account of Japan's myth of creation, the gods who created Japan were quite fond of *sake*. Their drinking was not just of the quiet, contemplative type, either. Some of them got rowdy and obnoxious after downing too much *sakae-mizu,* (栄水, literally "prosperity-water"), as it was called at one time. This kind of divine endorsement of drunken behavior seems to have influenced Japanese perceptions of drinking in a way that persists even today.

In the early days, sake had a profound social and religious significance—even brewing sake was a ritualized procedure. The earliest type of sake, called *kuchikami no sake* (literally "chew-in-the-mouth sake"), was made by chewing steamed rice, then spitting it out into a vat or tub. Enzymes in the saliva turned the starch into sugar, and yeast from the air completed the conversion into alcohol. The finished product had a consistency like thin oatmeal and had a fairly low alcohol content.

Sometimes the entire village would pitch in and chew, but in one variation, the rice was chewed by young virgins, and the resulting sake was called *bijinshu* ("beautiful woman sake"). No matter what the method of brewing, the transformation of rice into alcohol was considered a miraculous event, and sake was considered to be a gift from the gods.

The current method of brewing in which a mold is used to convert the starch into sugar (see facing page) apparently developed, or was imported, around the 7th century. This mold, now called *kōji,* was thought to develop as a result of the gods partaking of the rice.

Since sake was a gift from the gods, it was considered fitting that it be consumed in the presence of the gods. That is, much of the early consumption of sake was done in religious rituals and festivals. In some ceremonies, or especially festivals, drunkenness was encouraged, and it was thought that the sight of exuberant youths, intoxicated with sake, was pleasing to the gods. The idea was that by partaking of this wonderful brew, humans could assume god-like qualities.

With this kind of background, it's not surprising that Japanese people are relatively tolerant of drinking and drunken behavior. Although they complain about obnoxious public drunks like anyone else, transgressions, or even crimes, committed while under the influence are more likely to be excused than in the west. It's almost as if drunkenness is a kind of temporary insanity during which the individual is not responsible for his or her actions. For the disgruntled company employee who is not allowed to express dissent on the job, after-hours drinking sessions are an opportunity to say what's really on his mind without fear of retribution the next day. (Drunken driving is the one exception to this tolerant attitude toward sake. Japanese DUI laws are stricter than most in the US.)

Although these attitudes toward drinking may have originated in the sake culture, they now apply to all alcoholic beverages. Since WWII, the influx of western-style libations (洋酒, *yōshu,* as opposed to 日本酒, *Nihon-shu*) has given the Japanese imbiber a much wider range of choices, and consumption of sake has dropped considerably (there was a slight rebound toward the end of the 1980s, but no substantial recovery). Still, sake is the drink of choice when the occasion has special significance.

Perhaps because sake is made from rice, and thus has a direct link to what is considered to be the very source of life, the link between sake and sacred rites and festivals is still strong. The sake casks in front of Shintō shrines are typically donated by members of the shrine and are for use by the priests in sacred ceremonies, or for consumption at festivals.

(continued on page 71)

In contemporary Japanese, 酒 *sake* is really a generic term for alcoholic beverages in general. *Nihon-shu* (日本酒, "Japanese sake") is the specific term for what is called "sake" in English.

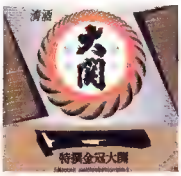
• myth of creation = 国造り神話 *kunizukuri shinwa* • rowdy and obnoxious = 乱暴で醜悪 *ranbō de shūaku* • partake = 食べる／あずかる *taberu/azukaru* • exuberant youths = 活気あふれた／熱狂的な若者 *kakki afureta/nekkyō-teki-na wakamono* • intoxicated with sake = 酒に酔っている *sake ni yotte-iru* • transgressions = 違反 *ihan* • while under the influence = 酔っている時 *yotte-iru toki* • disgruntled = 不満を持っている *fuman o motte-iru* • to express dissent = 異見／異議をとなえる *iken/igi o tonaeru* • retribution = 報復／懲罰 *hōfuku/chōbatsu* • DUI laws = 飲酒運転に関する法律 *inshu unten ni kansuru hōritsu* • libations = 神酒、転じて酒類 *一般 shinshu, tenjite shurui ippan* • imbiber = 酒飲み *sake nomi*

National brands

Most connoisseurs agree that the finest sakes are to be found among the *ji-zake* ("local sakes") produced by smaller brewers, but the labels we are showing here are all major national brands—part of the popular culture.

大関
Ozeki
Ōzeki

Ōzeki is a sumō ranking generally translated as "champion" in English. It's written with kanji that mean "great/large barrier."



月桂 冠
Gekkei-kan
Laurel Crown

The laurel crown, or wreath, a purely western symbol, was adapted in 1905 by an old, established (since 1637) sake brewer. The company was innovative in its brewing and marketing, and is still one of the top brands in Japan.

黄桜
Kizakura
Yellow Cherry Blossom

The name Kizakura is written in smaller kanji off to the right. The center of the label says *Hon-zukuri*, one of the types of sake described on page 13.

日本盛
Nihon-sakari
Nihon-Sakari

Sakari can mean "zenith/prime/prosperity," and it's hard to give a translation that covers all the implications. "Peak of Japan" is one possibility

白鶴
Hakutsuru
White Crane

The crane is an auspicious symbol of longevity.

菊正宗
Kiku Masamune
Kiku Masamune

The name Masamune is well known to fanciers of Japanese swords. The maker claims that there is a linguistic link since the kanji 正宗 can also be read *seishū* → *seishu* (清酒).

How sake is brewed

To understand sake labels and terminology, you have to know a little about how it's brewed.

The secret to making alcohol out of a grain is in converting the starch to sugar. Yeast can then convert the sugar to alcohol, just like it does in wine. In sake, the conversion to sugar is done through the action of an enzyme produced by a kind of mold called *aspergillus oryzae*. This mold, called *kōji-kin* (麹菌) in Japanese, is a close relative of penicillium. The mold is cultured on steamed rice to produce what is called *kōji* (麹). The word *kōji* is sometimes translated as "malt,"and it does perform the same function that malt does in the production of other alcoholic beverages, but *kōji* is really a different animal. The type of *kōji* spores used will influence the taste and quality of the finished sake no less than the type of yeast, so the selection and/or blending of *kōji* is part of the sake-maker's art.

When the *kōji* is made (it takes about two days for the mold to grow on the steamed rice), it's mixed with plain steamed rice and water, and yeast is added to produce a starter or seed mash called *moto*. After this be-

(continued on page 13)

• connoisseurs = 通 *tsū* • implications = 言外の意味 *gengai no imi* • auspicious = めでたい／縁起のよい *medetai/engi no yoi* • longevity = 長寿 *chōju* • conversion/convert = 転換(する)、ここではでんぷんの糖化、糖分のアルコール化 *tenkan (suru), koko de wa denpun no tōka, tōbun no arukōruka* • close relative = 近親 *kinshin* → 同類 *dorui* • (*kōji*) spores = (麹菌の)胞子 *(kōji-kin no) hōshi*

Reading sake labels

There is plenty of information on sake bottles—if you know a few basic terms.

特別　本醸造
Tokubetsu Honjōzō
Special Honjōzō

other types of sake are listed on p.13

Depending on the ingredients used and the characteristics of the final product, the Japan Sake Brewers' Association recognizes eight special designations which may be listed on the label. Actually, the eight designations are variations on the first three basic types, described on the facing page.

清酒
Seishu
Pure/Refined Sake

Strictly speaking, this means "refined/purified sake," a reference to the filtering process that removes yeast and other solids from the finished product. Since almost all sake is purified this way, *seishu* is sometimes used like a synonym of sake. The exception is a type called *nigori-zake* (にごり酒, literally "cloudy/impure sake") which is purposely filtered incompletely to leave in some of the solids. *Nigori-zake* has a cloudy, white appearance.

超特撰
Chō-Tokusen
Extra-Special Select

Under a new system started in 1992, sake brewers can assign "grades" to indicate the relative standings of sakes in their line. Since these are not intended as a means of comparison with other brands, the choice of words is up to the maker, but in general, the terms used are:

超特撰	特撰	上撰	佳撰
Chō-Tokusen	*Tokusen*	*Jōsen*	*Kasen*
extra-special-select	special-select	top-select	good-select

The old rating system of *Nikyū* (二級, "Second Class") *Ikkyū* (一級, "First Class"), and *Tokkyū* (特級, "Special Class") was discontinued in Heisei 4 (1992), primarily because it was becoming increasingly unreliable as a way of distinguishing sakes. Under this system, makers submitted sakes they wanted graded to a branch of the National Tax Administration Agency responsible for alcoholic beverage control. Sakes not submitted for testing were automatically designated Second Class. One of the problems was that the tax on sake depends on the grade—the tax on a bottle of Special Class was nearly four times as much as on Second Class. For that reason, many small sake brewers accepted the Second Class rating to avoid the additional tax. Many excellent sakes, especially among the local sakes that were becoming increasingly popular, were included in this category, even though they could have easily passed the test for First Class or even Special Class. The tax is now a flat rate that does not depend on the grade/quality.

Other information (in smaller type on the lower part of the main label)

アルコール分	16.0度	以上	17.0度	未満
Arukōru-bun	*jūroku-do*	*ijō*	*jūnana-do*	*miman*
alcohol content	16%	more than	17%	less than

Alcohol content between 16% and 17%

原材料名	米	米麹	醸造アルコール
Genzairyōmei	*kome*	*kome-kōji*	*jōzō arukōru*
basic-ingredient name(s)	rice	*kōji* grown on rice	brewing alcohol/raw alcohol
Ingredients:	**rice**	**rice *kōji***	**alcohol**

製造	年月	平成4年	10月
Seizō	*nengetsu*	*Heisei yonen*	*jūgatsu*
making	year-month	(era desig.) 4th year	October

Date of manufacture: October 1992

Types of Sake

Depending on the ingredients and brewing methods, sakes can be given one of the following designations.

純米酒

Junmai-shu is sake made from only rice, *kōji*, and water, i.e., no alcohol or sugar is added at any point in the process. The rice used to brew *junmai-shu* must be milled to 70% or less of its original weight. 純 (*jun*) means "pure," and 米 (*kome*, read *mai* or *bei* in compounds) is "rice." The kanji 酒 (*sake*) is read *-shu* in this combination.

本醸造酒

Honjōzō-shu, which may also be called *hon-zukuri* or *hon-shikomi*, has raw alcohol added, but no more than 120 liters per metric ton of white rice. The alcohol must be added to the *moromi* mash (before pressing and filtering), so it picks up the flavor elements of the mash. As with *junmai-shu*, the rice must be milled to 70% or less of its original weight. This type of brewing is said to produce a milder type of sake. For *tokubetsu honjōzō-shu* 特別本醸造酒, the rice is milled to 60% or less, and a special brewing process may be used.

吟醸造

Ginjōzō, or *ginjō-zukuri*, is made from rice that has been milled to 60% or less; special yeasts are used, and the restrictions concerning added alcohol are the same as for *honjōzō-shu*. Fermentation is done slowly, resulting in a characteristic "nose" and taste. In *dai-ginjōshu* (大吟醸酒), the rice is milled to 50% or less. There is also a *junmai-ginjōshu* in which no alcohol is added.

元酒

Genshu is sake that has not been diluted with water. Most sakes contain about 20% alcohol after the filtration process, but because lighter sakes are preferred now, they are usually diluted with water to bring the alcohol content to between 15% and 17%. *Genshu* has a higher alcohol content and a full-bodied flavor. 元, read *gen, gan,* or *moto,* means "origin/beginning."

生酒

Nama-zake literally means "raw sake," i.e. sake that has not been pasteurized. Draft beer is called *nama-biiru,* and so *nama-zake* is generally called "draft sake." *Nama-zake* has a short shelf life, and is generally drunk chilled.

たる酒

Taruzake: *taru* (樽) means barrel or cask, and *taruzake* is sake that has been aged in a wooden cask. *Taruzake* is sometimes sold in the cask and sometimes bottled before being marketed. The wood from the cask adds flavor, color, and fragrance to the sake. *Sugi* (杉), Japanese cedar, is the wood generally used.

生一本

Ki-ippon is a *junmai-shu* sake produced entirely at one brewery (一つの製造場 *hitotsu no seizōjō*, "a single 'production place'," is the term used by the Sake Association). Large brewers frequently buy sake from subcontractors to blend with their own sake, but a *ki-ippon* is unblended. The kanji 生, read *ki* here, has the meaning of "genuine/pure/unmixed," quite different from its meaning of "raw" in 生酒, *nama-zake*.

古酒

Koshu literally means "old sake." Sake does not usually improve with age, and most sakes are considered to have a shelf life of only about one year (unopened)—the sake doesn't really "go bad," but the flavor and aroma begin to deteriorate. Some of the better quality *ginjō* sakes are considered to take on a distinctive mellow taste with time, and are aged for two to three years before bottling. *Hizōshu* 秘蔵酒 is aged at least five years before bottling.

How sake is brewed

(continued from page 11)

gins fermenting, more steamed rice, water, and *kōji* are added in three stages. This main fermenting mash is called *moromi* (醪). In the *moromi*, there are two processes going on simultaneously: the *kōji* is converting starch to sugar, and the yeast is converting the sugar to alcohol. This type of "parallel fermentation" is unique to sake, and is the reason why sake has the highest alcoholic content of any naturally fermented beverage—about 20%, undiluted.

When the fermentation is complete, the *moromi* is pressed to separate the sake from the lees. The sake is then filtered, pasteurized and bottled.

One factor in determining the quality of sake is how much the rice is milled. Ordinary "white rice" for eating is usually milled to 90% of its original weight, but even for cheap sakes the rice is milled to 70% – 80%. Milling removes the bran and germ which contain proteins and oils that are considered to have a negative effect on the flavor and color of the sake. For the special classifications above, the rice is milled to 50% – 70% of its original weight.

Another major factor is the water used. *Miyamizu*, (宮水), underground water from the area around Nishinomiya in Hyōgo prefecture, has a natural mineral balance considered ideal for sake making.

漫

• milled to 70% = 精白率70% *seihaku-ritsu nanajuppāsento* • shelf life = 貯蔵寿命 • 賞味期間 *chozō jumyō* → *shōmi kikan* • deteriorate = 低下／悪化する *teika/akka suru* • simultaneously = 同時に *dōji ni* • naturally fermented beverage = 自然に発酵された(酒)飲料 *shizen ni hakkō sareta (shu)inryō* • press = しぼる *shiboru* • pasteurize = 火入れする／殺菌する *hi-ire suru/sakkin suru* • bran = 糠 *nuka* • germ = 胚芽 *haiga*

Sake-tasting terminology

Many of the same terms used in wine tasting are used to describe sake.

Sake tasting terms are very subjective. Even the most basic distinction:

甘口		辛口
amakuchi	*vs.*	*karakuchi*
"sweet mouth"		"spicy/un-sweet mouth"
Sweet		**Dry**

can be confusing. There is a measure called the *Nihonshu-do* (日本酒度), or "sake meter value," which is based on the specific gravity of the sake. Since alcohol is lighter than water, and sugar is heavier, a positive value (values generally are in the range -10 to +10), indicates relatively more sugar (sweet), and a negative value, less sugar (dry). There are other factors, however, that affect the perceived sweetness/dryness. The main one is acidity (酸度, *sando*), mostly from succinic acid. A higher acidity can make a sake with a positive sake meter reading taste dry, and personal perceptions may vary as to whether a particular sake is really sweet or dry. The answer, according to one book on sake, is:

自分の舌を信じること
Jibun no shita o shinjiru koto
"Believe your own tongue"

Fragrance, or "nose," is as important to sake as it is to wine. *Kaori* (香り) is the general/all-purpose word for "fragrance/aroma," and it can be used in describing sake. For example, one book on sake describes *ginjō* sakes as having:

独特のフルーティな香り
Dokuji no furūti-na kaori
"A distinctive fruity aroma"

The word *hana*, literally "nose" is also used in a number of combinations to describe smell. For example;

麹ばな	はなが若かい
Kōji-bana	*Hana ga wakai*
"A smell of *kōji*"	lit. **"The nose is young"**

Both of the above terms would be used to describe an "unsettled" new sake.

Here are a very few of the multitude of terms used to describe the taste of sake. We can provide clues as to the meaning, but to understand the true significance of these words as sake tasting terms will probably require some sake tasting.

sawayaka (さわやか) "refreshing/bracing" ☞ This word gets a lot of use in advertising copy for all sorts of products. Its close relatives, さっぱり (*sappari*) "refreshing/plain & simple," and すっきり (*sukkiri*) "refreshing/clean," are equally popular, and distinguishing between these terms can drive translators to drink.
nigiyaka (にぎやか) "lively/cheerful"

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koku ga aru (こくがある) "has body" ☞ Suitable for describing any number of foods or beverages.
koshi ga aru (腰がある) "has (a strong) waist/hips" ☞ The word *koshi* can mean "waist," but it also includes the hips and pelvic region. The *koshi* is very important in sumō wrestling.
marumi ga aru (まるみがある) "has a roundness"
dansei-teki (男性的) "masculine/manly"
josei-teki (女性的) "feminine/lady-like"
karui (軽い) "light" ☞ This generally refers to the weight of something.
tanrei (淡麗) "refreshing/bracing" ☞ Written as 端麗, *tanrei* means "grace/elegance" or "graceful/elegant beauty." 淡 means "light/pale/faint" in a positive/appealing way, so 淡麗 is like "subtle elegance/grace."

On the negative side, we have terms like:

kudoi (くどい) "(too) thick/tedious" ☞ In its literal sense, this word means "wordy/garrulous."
shitsukoi (しつこい) "cloying/persistent" ☞ A salesman who keeps relentlessly hammering on a prospect would be called *shitsukoi*.
zatsu-mi ga aru (雑味がある) "has off-flavors" ☞ *Zatsumi* combines the kanji (雑) "various/miscellaneous" with (味) "taste/flavor."

The way the sake passes down the throat is called *nodogoshi* (喉越し). *Nodo* means "throat," and *-goshi* comes from the verb *kosu*, meaning "Pass/go through." If you like the way a sake goes down the throat, you can say:

喉越しがいい(です)
Nodogoshi ga ii (desu)
The *nodogoshi* is good. → **"It goes down smooth."**

The taste of a good sake will linger on the palate after it is swallowed. This quality of having "a tail" is referred to as:

(しり)ぴんがある
(shiri)pin ga aru
Has *(shiri)pin*. → **"It has a tail/lingers on the palate."**

For more information on sake, check out *Sake, A Drinker's Guide*, by Hiroshi Kondō (Kodansha). It's really a comprehensive overview of the entire sake scene. If you think you might want to try brewing sake at home, get *Sake (U.S.A.)*, by Fred Eckhardt, P.O. Box 546, Portland, OR 97207. Fred also publishes a newsletter for sake aficionados called *Sake Connection*, available at the same address.

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A Taste of Culture

The Japanification of American Fast Food

by Elizabeth Andoh

When my daughter, Rena, was growing up in Tokyo in the 1970s, we lived in Ogikubo, a short walk from the train station. On her way to and from *yōchien* (幼稚園, "kindergarten") we would pass through the old marketplace, a maze of alleys with stalls selling household gadgets and food. Just beyond was our local Seiyu *depāto* (デパート, department store), snugly set into a block of fast food restaurants. Among the *rāmen* noodle shops were McDonald's, Mister Donut, Kentucky Fried Chicken, and Baskin Robbins, known as *satē wan* (サテーワン,"31") for the 31 flavors of ice cream it supposedly sold, although Rena and I counted only 10 flavors.

At the time, the Japanese menus at these "American" restaurants were not significantly different from their true American counterparts on the other side of the Pacific, although there were some Japanese peculiarities. The most frustrating of these for Americans was not being able to order according to personal preference. Hamburgers *always* came with mustard, ketchup, *and* onions. Drumsticks and wings *always* outnumbered breasts (the Japanese think that dark meat is tastier than white meat). This never seemed to bother Rena's Japanese friends, who ate the burgers and chicken as served. To the horror of all those watching, Rena would pick off the onions, one by one. She did learn to like dark meat chicken, however.

For the first five or six years of operations in Japan, most American food outlets followed a similar approach: they began with a very selective, fairly "authentic" and conservative menu, presented and priced to meet Japanese expectations. At this introductory stage, the very "foreignness" of the food seemed stylish and appealing to the Japanese.

By the late 70s, however, interesting hybrid variations began to crop up. Mister Donut introduced *an* (あん, "sweet bean paste") as an alternative to jelly in its donuts, and "31"

A match made in Japan: Kentucky Fried Chicken and grilled riceballs

Kentucky Fried Chicken is affectionately known as *Kentakkii* (ケンタッキー) in Japan. (TV commercials generally feature strains of "My Old Kentucky Home" at some point.) The chicken itself is identical to that served in the US, but as of last fall, *yaki-musubi* ("grilled riceballs") replaced biscuits in the dinner sets. This banner outside the KFC Ginza branch reads:

ケンタッキー に 合うな、コレ。
Kentakkii ni au na, kore.
This goes with KFC, doesn't it.

This slogan is an example of "inverted syntax," a colloquial touch. The normal word order would be *Kore (wa) Kentakkii ni au na.*

offered *matcha* (抹茶, a kind of green tea) and *ogura* (おぐら, "sweet red bean") ice cream. This was more than just the coincidental borrowing of an indigenous flavoring to make American donuts and ice cream appeal to the Japanese. For such hybrid foods to survive, and thrive, they must satisfy some deeper cultural "logic."

In Japan elaborate sugar and rice flour confections have been consumed with tea (both ceremonial *matcha* and the more ordinary *sencha* 煎茶) for centuries. Since many of these tea cakes are filled with sweet bean paste, *an*-filled donuts make sense to the Japanese. Similarly, the Japanese have enjoyed *kaki-gōri* (かき氷, shaved ice drizzled with sweet syrups) for a very long time. In fact, there are tales told of transporting huge blocks of ice from the mountains to satisfy the noble appetites of the Shogun in the 18th century! Since one of the most popular *kaki-gōri* flavors is *Uji Kintoki* (*Uji,* the name of a place, near Kyoto famous for its tea, refers to the tea-flavored syrup on top, and *kintoki* refers to the sweet red beans on the bottom) it's not surprising that the Japanese came up with this flavor for ice cream.

Recent additions to the Mister Donut menu follow a similar pattern of adaptation and assimilation. A Japanese turn-of-the-century snack that continues to be enjoyed today is called *daigaku imo* 大学いも or "University Potato." The name refers to the students who first popularized this snack consisting of chunks of fried sweet potato, glazed in a honey-like syrup and sprinkled with black sesame seeds. In the fall of 1992, Mister Donut introduced a new line of muffins. What do you think the most popular flavor was, particularly among college kids? You guessed it, sweet potato with black sesame!

"Would you like some seaweed with your fries?"

At McDonald's in Japan, you can choose from *nori* (a kind of seaweed popular as a *furi-kake* topping for rice), curry, barbecue, and Mexican. The fries are called マックフライポテト *Makku Furai Poteto.*

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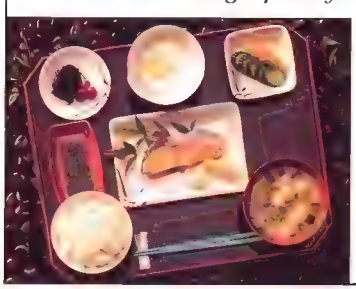

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This type of functional adaptation is not limited to sweets by any means. McDonald's, which began operations in Japan in the summer of 1971, has been selling its french fried potatoes without ketchup to the Japanese public from the start (most Japanese think ketchup is too messy for finger food). Last fall they decided to spice up their fries by offering customers a choice of four different seasoned salts: *nori* (のり, a kind of seaweed), curry, barbecue, and Mexican. I couldn't get statistics from the company to either confirm or deny my hunch that the most popular flavor was *nori*, but I do know that most children brought up in Japan, regardless of their nationality, adore *nori* flavored potato chips and *o-senbei* (おせんべい, "rice crackers").

In addition to the functional adaptation of ingredients and cooking techniques, there is another important factor in the process of culinary acculturation: ritual association. In other words, the Japanification process requires that American foods find a cultural niche in some Japanese ceremony or event. In this respect, Kentucky Fried Chicken was the first, and arguably the most successful, American transplant in Japan. From the start in the fall of 1970, the joint venture of Pepsico and Mitsubishi Trading Company seemed to understand and appreciate the dietary quirks and marketing challenges of Japan. They immediately expanded their menu to suit local rituals. The first major accommodation was the introduction of roast chicken at Christmastime.

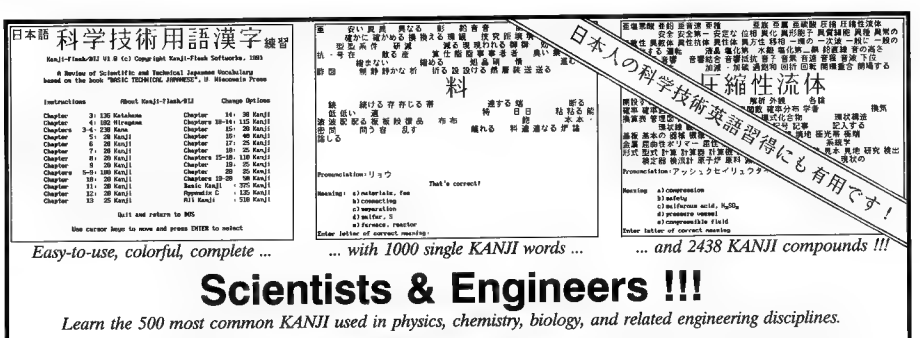
Those of you with a quizzical expression on your face right now probably have not lived in Japan within the past 20 years. While those of you who are chuckling softly, remember burnished brown chicken legs, tied decoratively at the "ankle" with silver foil and red ribbon, that would appear during the month of December at KFCs throughout Japan. In the Japanese scheme of things, Christmas is a secular holiday and the menu consists of roast chicken legs and *dekorēshon kēki* (デコレーションケーキ, cake with gobs of decoratively piped buttercream). The fact that this Japanese ritual (*Kurisumasu* クリスマス) originated in a foreign land makes it only more "logical" for the Japanese to celebrate it with foreign foods.

In the cross-cultural culinary business, sometimes indigenous foods get repackaged, too. Last year, Nihon KFC transformed Hokkaido salmon, which is usually salted and savored in grilled chunks, into a fried fish sandwich, similar to McDonald's popular Filet-o-Fish.

Market pressure to remain responsive to food fashions often produces strange, multi-cultural hybrids. Perhaps the most ridiculous, by American thinking, was the brief popularity of Nihon KFC's *tira misu* ティラミス, a gooey pudding-like confection inspired by the Italian dessert that goes by the same name.

More important to the Japanification process than mere food fads, though, was Nihon KFC's efforts to incorporate

(continued on page 27)



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The Essence of Modern Haiku features:

日蔽や　キネマの衢　鬱然と
Hiōi ya　*kinema no chimata*　*utsuzen to*

A row of awnings—darkness settles down upon the movie district.

1927

Dōtonbori, the movie district of Ōsaka. The street is dark under a row of awnings. It was like the darkness under a deep sea. I had graduated from the university and was working for Sumitomo and living in the company dormitory in Unagidani. I often visited Dōtonbori.

Season word: *hiōi*, "awnings" Summer, life.

Vocabulary:

- *utsuzen-to* is an adverb that can mean either "gloomily/cheerlessly" or "in a lively/flourishing/energetic manner." While describing how dark the street seems under the awnings, it also suggests the possibility of a street crowded with moviegoers.

Other points of interest:

- Dōtonbori has been a famous entertainment district since the Tokugawa era (1600-1867), stretching for mile and a half through central Ōsaka along the southern bank of Dotonbori Canal.

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Japanese Street Slang

Peter Constantine. New York: Tengu Books, 1992.
216 pages, $9.95 (paperback).

Students of any foreign language seem to take great satisfaction in digging out the slang and dirty words they know must certainly exist in the culture they are studying. For students of Japanese, this quest can be frustrating. The Japanese, especially those in the teaching profession, sometimes seem reluctant even to acknowledge the existence of language other than that suitable for discussing the intricacies of the tea ceremony or the finer points of Noh drama. Now, Peter Constantine's *Japanese Street Slang* finally opens the door to gutter language and makes it easy for even the beginner to be as foul-mouthed as the most depraved of native speakers.

A veritable dictionary of dirty words, *Street Slang* introduces terms and expressions covering anatomy, bodily functions, sexual antics, and illegal activities. The material ranges from words heard every day to shockingly harsh expletives. Many of the expressions are localized to a specific sub-culture (drug users, for example) and consequently would probably not be readily understood by the average Japanese.

Sample usage sentences are written in italicized romaji, and while there are references to kanji, no actual Japanese text appears in the book. Having the examples in Japanese as well as romaji would have been a nice touch, and might have helped to make the words more

• intricacies = 複雑さ *fukuzatsusa* • gutter language = 口ぎたない言葉 *kuchigitanai kotoba* • foul-mouthed = 下品な言葉を使う *gehin-na kotobaa o tsukau* • a veritable = 文字通りの／本当の *mojidōri no/hontō no* • antics = ふざけたこと *fuzaketa koto* • expletives = （無意味な）ののしり言葉 *(muimi-na) nonoshiri kotoba* • localized = 特化した *tokka shita* • nice touch = 行き届いた配慮 *yukitodoita hairyo*

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memorable—if any help is needed. The English translations of the examples convey the feel of the original language well. They tend to be rather loose, resulting in natural sounding English but sacrificing strong language parallels. The Japanese examples are written as they would really be spoken and thus require a good knowledge of colloquial speech and contractions to be completely understood. The book is indexed by Japanese words and by topic, making it a useful reference tool.

Constantine cautions the reader not to use the slang indiscriminately, and his English translation/equivalents are helpful in putting into perspective how "usable" the words actually are. You may have heard non-native speakers of English tossing around cusswords in an attempt to be "with it," and if you're tempted to use the juicier selections from this book, remember that you will sound no better.

漫

Asking Jack Seward *the author of Outrageous Japanese, to comment on* Japanese Street Slang *is something like asking Johnny Carson to review "Late Night With David Letterman." But then, we thought it would be interesting to hear what he had to say. Here it is.*

The work under review should really be called *How to Talk Dirty in Japanese*. (Its publisher tells me it is doing very well.)

Anyway, about *How to Talk Dirty in* . . . oops, I mean *Japanese Street Slang*: Along with the hardcore profanity, there are many standard words (*baka, ai, shōben, suri, mune, gōtō, etc.*) as well as some idiomatic expressions that are not really "street slang" (*kechi, chimpira, busu, okama*). The best part of the book is the etymological explanations given for many of the entries.

In each of the subdivisions under specific entries are listed example usages of the words and their derivatives or relatives. In these usages can be found the dirty words, and there are a god's plenty of them.

Don't get me wrong. I'm not at all opposed to such speech per se, but it is hard to imagine just where the learner would use (or hear) most of the *warui kotoba* in Constantine's book. I freely admit that when my fellow students and I entered Japanese language school in 1943, we thirsted to learn such words. That thirst was never adequately slaked and it is probably just as well; where would we have put them to good use? I later spent countless hours in Japan's bars and bordellos (and on its streets for one disreputable purpose or another) but I don't recall encountering many expressions like these. The bar girls and geisha (including those of the *daruma* species) all spoke to me in fairly standard Japanese and I answered in kind.

I suppose there are students who will be titillated by the "*warui kotoba*" in *Japanese Street Slang*, but—even as the author himself warns—they should be very, very careful about using them.

• put into perspective = (全体的に) 正しく把握する *zentai-teki ni tadashiku ha'aku suru* • cusswords = ののしり言葉 *nonoshiri kotoba* • hardcore = 赤裸々な *sekirara-na* • profanity = 神聖をけがすこと *shinsei o kegasu koto* • etymological = 語原的な *gogen-teki-na* • a god's plenty = 非常に多くの *hijō ni oku no* • slake = 満足させる *manzoku saseru* • titillated = そそられる *sosorareru*

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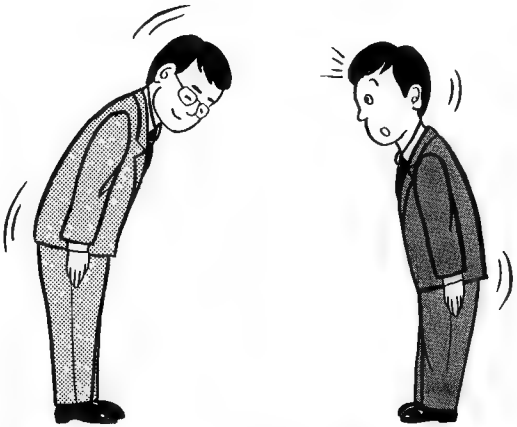

The all-important *meishi* exchange ritual

In the last issue, we discussed the place of *meishi* 名刺 (name cards or business cards) in Japanese culture, as well as the practical details of meishi storage. Now it's time to get down to business.

The meishi exchange

You should exchange meishi while standing and bowing, unless you are in a Japanese-style room and everyone is sitting on the floor. If seated in a chair, rise as if you were about to shake hands. Bowing (*ojigi* お辞儀) demonstrates respect toward the other party and your own confidence in thus assuming a position of defenselessness. There are three possible angles for a bow: 15, 30 and 45 degrees, depending upon whom you are meeting. The higher the standing of the other party, the greater the angle becomes. Also, the bow may be held for different periods of time—two, three or five seconds. If you raise your head to find the other party is still bending, repeat the bow. If he sees that you are still bowing, he will bow again. This can seem to go on forever; sometimes I feel like the toy bird bobbing its head in water.

In business, you must bow many times each day: at least twice when meeting someone, and at the beginning and end of a meeting. If you meet 20 people a day, you bow at least 40 times. Bowing like this for years can cause lumbago, a pain in the hips, which is said to be an occupational disease of the Japanese salaryman. A survey has revealed that eight out of ten people either have lumbago or have had it at one time. It seems to me that the cause is continual bowing. You can tell from a person's bow whether or not he has lumbago—he will usually bend the knees and head rather than the hips, in order to avoid pain.

We usually introduce ourselves saying something like *Hajimemashite. Nippon ○○ (maru-maru) no Sawane desu. Dōzo yoroshiku.* 初めまして。日本○○の澤根です。どうぞよろしく。("How do you do. I am from Nippon ○○ company; my name is Sawane. Pleased to meet you.") The Japanese usually give the company's name first, before the individual name. This has been explained as group solidarity, but I believe that it is based on a sense of modesty. Well-known business people who are active outside their companies normally give only their own names.

Listen carefully when the other party gives his name, for if you forget the pronunciation you will have to rely on the characters with which it is written. I once made a big mistake when meeting a magazine editor. He gave me his meishi, saying, "My name is Hanaue." On his meishi, his name was written in two characters, *hana* (花) and *ue*, also read as *kami* (上). A beautiful name indeed. Perhaps his ancestors had lived on a hill above a field of flowers. But soon after that, I called him Hanagami—the same pronunciation as tissue paper for blowing your nose—and the editor indignantly corrected me.

In Japan, it is important to give or receive an object using both hands, for this shows sincerity and respect. An airline employee once told me that some older Japanese passengers have complained when non-Japanese attendants passed them a meal using only one hand. It is difficult to reach a window seat with both hands on a tray, but most Japanese attendants try to do so anyway. You must also take care with the positioning of your hands—unless they are higher than your chest, you will be seen as impolite. If you are accompanying a boss or superior, remember that his meishi exchange should precede yours.

Take a good look

If you are a visitor, you will be asked to sit down after meishi are exchanged. When seated, you should examine carefully the meishi you have just received. To pocket it immediately would show disrespect to the other party. Allow about half a minute to look over the meishi. First, note his or her title. Perhaps it is *kachō* 課長, "section chief." In larger companies, employees usually reach this position in their forties. If the person looks younger than this, he may be a star achiever. Or perhaps he is married to the daughter of an executive. If he is older than this, you might presume the opposite.

Remember the name, but use only the family name when addressing him. Usually, only family relations or close friends use the given name. Read the address and name of the building, so that you can make an appropriate comment on the area where his company is located.

In most companies, people are called by their titles; if, for example, there is more than one department head (*buchō* 部長), the family name is added to the title, like Yamada *buchō* or Satō *kachō*. However, some titles, like *kachō hosa* (assistant section chief) are not so clear cut. With people from another company, simply add *-san* to his name and title, as in Yamada *buchō-san*.

Outside business, the most often used sign of respect is *sensei* 先生, originally for teachers, but more widely used for people who are regarded as leaders. This has become so overused that it is sometime employed to treat someone lightly or with contempt. As we can see from the expression *Sensei to yobareru hodo baka de wa nai* 先生と呼ばれる程ばかではない ("I am not such a fool as to be called *sensei*"), the honorific is used in a completely opposite sense. In Japanese pubs, called *akachōchin* 赤ちょうちん for their red lanterns at the entrance, customers are often called *sensei* or *shachō*, company president. Another group of people are also called *sensei* day and night: politicians. Personally, I do not feel comfortable with titles, and almost always only affix *-san* to a person's family name, regardless of his title, but it may be that others think this disrespectful or impolite.

Don't forget to put it away—carefully

Once you have read the meishi carefully, quickly put it away. Some people leave it on the table and glance at it while talking, but this is not recommended. You might appear unable to remember what is printed on the card, and thus not very able or reliable in business, so put the meishi away after you have read it. The one time it is permissible to leave out the meishi is when you meet more than two or three people at a time. In this case, take care not to rake them up like playing cards when the meeting is over. Each meishi should be put away with respect, in a pocket of your shirt or jacket, or in your meishi case (*meishi-ire* 名刺入れ). Many *meishi-ire* have separate pockets for your cards and those you receive. If you put the meishi away promptly, you will not suffer the embarrassment of forgetting it. It is upsetting to go back to retrieve a forgotten meishi. The person who gave it to you will justifiably feel that you have not paid proper attention to him.

Next issue: more meishi etiquette

***by* Sawane Fumitoshi**

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by Frederik L. Schodt

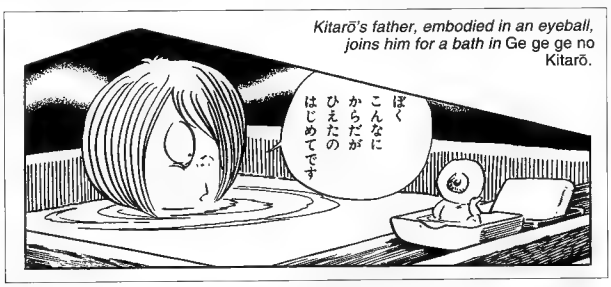
He's no Mickey Mouse: Nezumi-Otoko ("Rat-Man")

I met Mizuki Shigeru once briefly over 10 years ago. It was at a gathering of cartoonists in Japan, yet he stood out among the scores of people there. In an industry where many artists are in their late teens or early 20s, he was nearly 60, and the left arm of his coat hung empty. But more than that he exuded a special charisma and vitality.

Mizuki was born Mura Shigeru in 1924, in the town of Sakaiminato in Tottori Prefecture on the isolated western seaboard of Japan. He exhibited a precocious drawing ability as a child, even garnering a mention in the local *Mainichi* newspaper. Later he attended the prestigious Musashino Art University in Tokyo but fortunately was not ruined by the experience (formal schooling emphasizes convention and can destroy the originality required for good cartooning). Instead, the training helped him develop an even more unique style. Today he often draws highly realistic, detailed backgrounds, while rendering human characters in quirky, "cartoony" shapes.

From an early age, Mizuki's cartooning ability was aided by his voracious curiosity about the world, about life, and about the supernatural. Through a local woman called "Auntie Non non" who befriended him, he developed a passionate interest in the spirit world, and especially in local tales of goblins and ghosts. Later, this would become one of his manga "trademarks."

Mizuki's other most formative experience was war. In 1943, he was called into the Imperial Army, and sent to Rabaul, on the island of New Britain, in what is now part of Papua New Guinea. As one of the lower-ranking, late arrivals in a hierarchical and feudalistic command structure, he was regularly beaten by his superiors. During a raid by Allied airplanes, he was wounded and lost his left arm. On the verge of death, and battling malaria, he was nursed back to health by local natives whom he befriended, and during this time he claims that he realized that a spirit force was guiding his life.



Kitarō's father, embodied in an eyeball, joins him for a bath in Ge ge ge no Kitarō.

After repatriation to Japan, Mizuki worked for a time drawing for the *kamishibai* 紙芝居 ("paper-play") market—an inexpensive form of street entertainment in the days before television, wherein raconteurs enlivened tales with a sequence of illustrated panels. He also drew stories for the manga pay library—a series of for-profit libraries that lent manga (and books) for a small fee to entertainment-starved readers. His debut work, published in paperback form in 1957 when he was already 33 years old, was entitled *Rocketman*.

Commercial success and recognition eluded Mizuki until 1965, when he drew a story called "Terebi-kun" ("TV-kid") for a supplement of *Shūkan Shōnen Magajin* (週刊少年マガジン"Weekly Boys' Magazine"). "Terebi-kun" was about a young boy who discovered how to enter his TV set, steal the products displayed on commercials and give them to his poorer real world friends. The only people who could see him do this on the

• hung empty = (通す腕もなく) 垂れ下がっていた (左腕がなかった) *(tōsu ude mo naku) taresagatte-ita (hidari ude ga nakatta)* • exude = ただよわせる／あふれさせる *tadayowaseru/afuresaseru* • garner = 得る *uru* • voracious = あくことを知らない *aku koto o shiranai* • the spirit world = 霊魂の世界 *reikon no sekai* • goblin = 鬼 *oni* • on the verge of death = 生死の境で *seishi no sakai de* • raconteur = はなし家 *hanashi-ka* • enlivened tales = 物語を活気づかせる／引き立てる *monogatari o kakkizukaseru/hikitateru*

screen, though, were children who watched television. It was a novel plot, and with a huge boom in TV sets in Japan after the Tokyo Olympics, a formula for success. It won the prestigious Kodansha Manga Award the next year.

Thereafter, Mizuki began to win the hearts of Japan, especially with his ghost and goblin stories. He draws heavily on Japanese spirit traditions, but the paranormal world he depicts is completely his own, and the monsters and goblins that populate it are, rather than scary, remarkably endearing. Kitarō, his most famous creation in the series *Ge ge ge no Kitarō* ゲゲゲの鬼太郎 ("Kitarō the Spooky"), was born of a family of ghost-goblins (his father was a mummy), the last of their kind on earth. Both of Kitarō's parents "die" but the father's eyeball survives (with little arms and legs) and becomes Kitarō's guardian. Since Kitarō himself only has one eye, the father's eye sometimes hides in Kitarō's eye socket. Kitarō lives in modern, normal human society, but along with a character called "Rat-Man" (*Nezumi-Otoko* ねずみ男) he is poverty-stricken and an outcast. With his supernatural skills, he often helps people.

This blend of the weird and the normal has proved tremendously popular. *Ge ge ge no Kitarō* was animated for television in 1968. A loose translation of a line from the theme song lyrics (written by Mizuki) illustrates one reason children loved it: "Boo, boo, boo boo-boo-boo-boo . . . in the morning I am snoring in my bed . . . Oh, it's so much fun, it's so much fun, goblins don't have to go to school or even

(continued on page 26)

From Mizuki's anti-war manga "The Banzai Charge"

• draws heavily = 大いに利用する *ōi ni riyō suru* • paranormal world = 超正常世界 *chōseijō sekai* • poverty-stricken = 貧しさに苦しむ *mazushisa ni kurushimu* • squander = 無駄にする／死なせる *muda ni suru/shinaseru* • folk beliefs = 民間信仰／俗信 *minkan shinkō/zokushin* • Medal of Honor with a Purple Ribbon = 紫綬褒章 *shijuhōsho*

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Ordering details found on p. 85!

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take exams . . ."

Not all of Mizuki's stories are about goblins or ghosts or even for children. The other genre in which he excels is war stories. Of these, his 1973 *Sōin Gyokusai Seyo!* 総員玉砕せよ! ("The Banzai Charge") is surely his best. It recounts the story of a unit that miraculously survives a "banzai" charge on a Pacific island, but, since their "glorious death" has already been reported to headquarters, is again sent to the front with orders not to return alive. In the story's gruesome detail, and obvious anger over the way arrogant Japanese officers squandered the lives of their men, it is one of the most powerful anti-war comics ever created. And, one suspects, it is something very close to what Mizuki himself experienced.

Next year Mizuki will be seventy years old, but he is still going strong, and with a renewed interest in psychic phenomenon and the spirit world among Japanese, his popularity only increases. In addition to comics, he publishes essays and books on Japanese folk beliefs. In 1991 and 1992, a story by him about "Auntie Non non," who taught him about the spirit world, was broadcast as a prize-winning TV drama on the public television network, NHK. Around the same time, he also received the highest recognition any Japanese cartoonist can hope for—the Medal of Honor with a Purple Ribbon, presented by the Emperor of Japan.

Frederick L. Schodt, author, translator, and regular contributor to MANGAJIN, operates out of San Francisco.

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deeply rooted Japanese culinary practices into their "American" menu. The most significant of these was the introduction last fall of *yaki musubi* (焼むすび, toasted riceballs) as a replacement for biscuits with their fried chicken.

Indeed, Japan KFC seems to be coming full circle in the acculturation process, with the creation of a subsidiary to produce and sell their version of *yakitori* (焼鳥, chicken grilled on skewers). And, their PR people tell me, the next move will be to open a *wa-fū bentō ten* (和風弁当店, Japanese-style boxed lunch shop) near their headquarters in Ebisu. This experiment is scheduled to begin in November of this year.

Similarly, McDonald's Japan recognized the importance of rice when it introduced two types of *karē raisu* (カレーライス, "curry rice," white rice served with a thick curry-flavored gravy): beef and chicken. Although the origins of this thoroughly Japanese dish might have been in the sub-continent of India more than a hundred years ago, the currently popular dish bears little, if any, resemblance to true Indian curries. Japanese curry rice is, however, a cheap, convenient meal for harried housewives and mothers, students cramming for exams, and salaried bachelors.

A further indication of the Japanification of McDonald's is the less publicized fact that, in their shop near the Imperial Hotel in Tokyo, *omiotsuke* (おみおつけ, "miso soup") is available from 7-9 a.m.

Americans living in Japan often speak wistfully of the original fast food chains, not understanding that their compatriots across the Pacific are equally responsible for similar changes to Japanese food in the United States. Just fifteen years ago the avocado was inspiring a new kind of sushi, the California roll, and fresh shiitake mushrooms were being cultivated in America to join other types of "wild" mushrooms in continental-style soups and sauces.

More significantly, the service and presentation of Japanese food in the United States has changed to accommodate American eating habits: soup is brought to the table at the beginning of the meal, and single pieces of *nigiri-zushi* (握り寿司, the familiar ovals of vinegared rice with slices of fresh fish) are served. The custom in Japan is to serve soup at the end of the meal, and, due to an unfortunate culinary pun, *nigiri-zushi*, are traditionally served in pairs (1 piece, *hito kire*, can also mean "to cut a man down").

With all these mutations and hybrids, what is "real" Japanese food anyway? In the next installment of "A Taste of Culture" we'll explore one truly Japanese phenomenon: *ekiben* 駅弁, the boxed lunches sold at railway stations throughout the country.

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Lesson 25 • Gestures & Body Language (I)

Non-verbal communication occurs in all cultures, but it seems to play an especially important role in Japan. This has been ascribed to the Japanese fondness for stylized gestures (as in *kabuki*), the fondness for transmitting ideas without resorting to direct speech (witness terms such as 以心伝心 *ishin denshin* or 腹芸 *haragei*), or a kind of distrust of words due to the ease with which they may be manipulated; but whatever the reasons, Japanese is rich in these non-verbal signals.

As a non-Japanese, you are especially likely to encounter these because of the somewhat illogical belief on the part of some Japanese people in the universality of "sign language." This alone is good reason to become familiar with them, but as Jack Seward points out in his book *Japanese In Action*, learning and using these gestures can also be an effective way to give the impression that you are deeply steeped in Japanese culture (should you care to give such an impression).

The visual nature of this kind of communication lends itself well to study through manga. Although our research did not turn up examples of every conceivable gesture, we found more than could be covered in one lesson, so here we present Part I of our lesson in Gestures and Body Language.

A sign of embarrassment

The hand to the back of the head (scratching optional) is a sign of embarrassment or puzzlement, and it gets heavy use in manga. Here Tabatake, not exactly a ladies' man, is inviting his librarian friend for a walk. He saw her with another man the day before, but he is hoping that he has a chance with her.

© Kubonouchi Eisaku / *Tsurumoku Dokushin-Ryō*, Shogakukan

Tabatake: ボ…ボク 今日 仕事 休み で さ。 / 来ちゃった……
Bo…Boku kyō shigoto yasumi de sa. / Kichatta……
I/me today work/job rest/day off is (and) (emph.) / came
"I…I have today off, you know, (so) / I dropped by…" (PL2)

- the particle *de* acts as a continuing form of the verb *desu*.
- *kichatta* is a contraction of *kite shimatta*. The *-te* form of a verb plus *shimau* means to do completely, and often implies, "went ahead and…"

Indicating yourself

To refer to themselves, Japanese people point to their nose instead of their heart. In this scene from *Be-Bop Highschool*, a rather large and tough-looking girl has just informed two boys that they are going to pay for making fun of her name, but Hiroshi feels he should be let off the hook.

© Kiuchi Kazuhiro / *Be-Bop Highschool,* Kodansha

Hiroshi: え？ / 俺 も？
E? / *Ore mo?*
huh / I/me also
"Huh? Me too?" (PL2)

- *ore* is a rough, masculine word for I/me.
- the girl's name is 妙子 (Taeko), and the kanji 妙 (which actually means "clever/admirable," or sometimes "mysterious") is made up of the two radicals (*onna*, "woman/female") and (*suku[nai]*, "a small quantity/lacking"). The boys laughingly commented that her parents should be commended for giving her such an appropriate name, since she is so lacking in femininity.

Five rival girls have just been chosen to represent Japan in Olympic judo. A reporter has just asked how they feel about being selected, and Sayaka, the rich and arrogant "bad girl" of the story, is talking about the gold medal she expects to bring back.

© Urasawa Naoki / *Yawara!*, Shogakukan

Sayaka: 金メダル が 似合う 女王らしい 人 って、そう は いませんもの!!
Kin medaru ga niau joōrashii hito tte, sō wa imasen mono!!
gold medal (subj.) become/suit queen-like person (quote) so many as-for not exist (explan.)
"There aren't that many queen-like women that a gold medal would be becoming to!!" (PL3)

Sound FX: ホーホッホッホ
Hō ho! ho! ho!
(effect of a feminine laugh)

Yuki: ここ に いる わ、 ここに!!
Koko ni iru wa, koko ni!!
here at exists (fem. colloq.) here at
"Here, there's one right here!" (PL2)

Come here

Extending the arm, bending the wrist to angle the hand down a bit, and then waving the fingers is the sign for "come here" in Japan. The similarity of this gesture to the western "good-bye" wave can be a source of confusion in culturally mixed company.

In this example, Yowatari-kun has just transferred from another school, and is introducing himself to his new classmates. His attempts to impress them don't seem to be working, and his teacher is calling him back to his seat.

© Kubo Kiriko / *Imadoki no Kodomo,* Shogakukan

Yowatari-kun: おかしい な... 受けない。
Okashii na... ukenai.
strange (colloq.) isn't well received
"That's odd . . . They're not impressed." (PL2)

Teacher: 世渡君、 自己紹介 は そのくらい にして、
Yowatari-kun, jiko shōkai wa sono kurai ni shite,
(name) self-introduction as-for about that much make/leave at
席 に 着きなさい。
seki ni tsukinasai.
seat to arrive
"Yowatari-kun, leave your introduction at that and come to your seat, please." (PL3)

- *ukenai,* is from the verb *ukeru*, which, in addition to its primary meaning of "receive," is used to mean "be popular/be well received/appeal (to the public)."
- when referring to a seat, the verb *tsuku* means "sit/take a place at."

The yakuza ("gangster") in this scene has just bribed some people to leave their seats so that he and his new friends can enjoy a good view of the horse race they have bet on. Here we see a front view of the "come here" gesture.

© Otsuba Maki / *Sūpā Kotobuki Kawazaki Ten 1•2 no 3K,* Futabasha

Yakuza: ほーら、こっち こっち
Hōra, kotchi kotchi
hey here here
"Hey, over here, over here." (PL2)

親切な 人 が 席 を
Shinsetsu na hito ga seki o
kind person (subj.) seat (obj.)
ゆずって くれた ぞ。
yuzutte kureta zo.
give/offer (favor) (masc. emph.)
"Some kind people have given us their seats" (PL2)

- *hora*, in this case elongated to *hōra*, is a word used to get someone's attention, and has the feel of, "look" or "hey."
- *yuzutte* is the *-te* form of the verb *yuzuru* ("offer/yield/give [up] to someone else").
- *zo* is a rough masculine emphatic ending.

The negative response/Just saying "no"

Declining an offer or saying, "no" is often accompanied by waving a hand back and forth in front of the face. This is the gesture of choice for non-English-speaking Japanese people when approached by a foreigner that they assume doesn't speak Japanese.

In this example, Yawara has gone to a disco for the first time, and some of her friends are trying to get her to come out and dance, but she hasn't worked up the courage to hit the floor yet.

© Urasawa Naoki / *Yawara!*, Shogakukan

Sound FX: ドダン
Dodan
(effect of loud [disco] music in the background)

Yawara: あ…いえ、あたし達　まだ　いい　です….
A… ie, atashitachi mada ii desu….
ah, no we still OK/good is/are
"Uh, no, we're not quite ready yet." (PL3)

ねっ、　富士子さん!
Ne! *Fujiko-san!*
right/correct (name)
"Right, Fujiko?" (PL3)

- *atashi* is a feminine equivalent of *watashi,* ("I/me")

Yamamoto has been waiting for Kuwada to show up for a meeting, and is a bit miffed to see him approaching through the garden at a leisurely pace. When Kuwada makes his entrance, Yamamoto keeps his temper in check.

© Mōri & Uoto / *Kasai no Hito*, Shogakukan

Kuwada: どーも！　待ちました　か?
Dōmo! *Machimashita ka?*
thanks/well/sorry waited (?)
"Sorry, did you have to wait?" (PL3)

Yamamoto: いいえ! ちーっとも!!
Iie! *Chi–ttomo!!*
no not at all
"No, not in the least!"

なんも　だー
Nanmo dā
not at all is
"Not at all." (PL2)

- *dōmo* spans a wide range of meanings, from "very" to "thank you" to "excuse me." (See Basic Japanese #8)
- *chittomo* followed by a negative form means "not even a little . . ." The negative form of the verb *matsu* ("wait") is simply implied here. Yamamoto lengthens *chittomo* for emphasis.
- *nanmo* is used to mean "not at all," and essentially implies *nanimo sonna koto wa arimasen. Da* is sometimes added as an informal/colloquial touch.

The "OK" sign

The familiar signal for "OK" is also used in Japan, although it is a relatively recent import and more likely to be used by young people. Here Tabatake, an unrefined sort with a flair for the dramatic, has just offered his date a rose and his love. She thinks he is making a joke.

Yayoi: はー...おっかしい!
Ha–... okkashii!
ah funny
"Oh, that was funny!" (PL2)

Yayoi: 今 の ギャグ。ぐ よ。 ぐ!
Ima no gyagu. Gu yo. Gu!
now 's gag good (emph.) good
"That was a good gag. Good!" (PL2)

Tabatake: ギャ...ギャグ?
Gya... Gyagu?
"G-Gag?" (PL2?)

- *okashii* means "funny/hilarious." She adds emphasis by saying *okkashii.*
- *gyagu* is the katakana rendering of "gag."
- *gu* is taken from the English word "good."

© Kubonouchi Eisaku / *Tsurumoku Dokushin-Ryō,* Shogakukan

Money

© Hosono / *Mama,* Shogakukan

The older and more traditional meaning of the same sign is "money." Context will usually make this distinction clear. In this scene, a woman is asking someone how much he won gambling.

なんぼ 勝った?
Nanbo katta?
how much won
"How much did you win?" (PL2)

- *nanbo* is dialect for "how much (money)."

Drinking

Altering the form of the OK/money gesture so that the thumb and index finger are open and the other fingers are curled in, and then giving a tipping motion is a reference to drinking. This gesture is taken from the shape of a small sake cup, but can refer to partaking of any kind of alcoholic beverage.

Kakarichō: ちょっと 一杯 やってかねえか、
Chotto ippai yattekanēka,
a little one cup won't (you) do-and-go
おごる ぞ。
ogoru zo.
treat (masc emph)
"Wanna stop for a drink on the way home? It's on me." (PL2)

Woman: へっ!!
He!
"What?" (PL2)

- *yattekanē ka* is a rough/masculine contraction of *yatte ikanai ka,* from the *-te* form of *yaru* ("do") and the plain/abrupt negative of *iku* ("go").

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Insulting gestures

A circling motion with the forefinger around the ear or temple indicates that the one referred to may not have both oars in the water. Strictly speaking, the motion should be counter-clockwise, since the term *hidari maki* (literally, "left winding" → "counter-clockwise") is used to mean "crazy/a screwball," or "eccentric," but in practice, any kind of circular motion will convey the meaning.

The family in this example is trying to develop their son's aesthetic sensibilities by having him listen to classical music and look at pictures of masterpieces of art, but it seems to be lost on him.

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Mother: どう だった?
Dō datta?
how was
"How'd it go?" (PL2)

Sister: わかんない だって。
Wakannai datte.
doesn't understand (quote)
あの 子 ダメ なん じゃなーい?
Ano ko dame nan ja na-i?
that child no good (explan.) isn't (he)
"He says he doesn't get it. Looks like he's hopeless." (PL2)

- *wakannai* is a contraction of *wakaranai,* the plain/abrupt past negative of *wakaru* ("understand").

"Akanbē"

Pulling down one eyelid to show the red of the eye, a gesture called *akanbē,* is something like the "moose antlers" sign in the U.S. The gesturer can say the full *akanbē,* or shorten it to simply *bē,* and sticking out the tongue is an optional finishing touch.

Miyuki: 正太 の バカ!!
Shōta no baka!!
(name) 's idiot
"Shōta, you idiot!" (PL1)
べーだ
Bēda
(The noise accompanying the gesture)

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To be continued in the next issue of *Mangajin*.
Look for gestures such as "girlfriend," "the apology/supplication," "leave it to me," etc. etc.

Calvin and Hobbes

by Watterson

1

Mom: "C'mon Calvin. We're going to the store."

➔ いらっしゃい、カルヴィン。買い物 に 行く わ よ。
Irasshai, Karuvin. Kaimono ni iku wa yo.
come Calvin shopping to go (fem. colloq.) (emph.)

- C'mon は省略した come on のことで、意味は「おいで/行こう」。ちょっと急いでほしい時にもよく使う。

2

Calvin: "Can Hobbes come?"

➔ ホッブズ も 来て いい？
Hobbes mo kitte ii?
(name) also come good/ok

Mom: "No, just leave him here."

➔ だめ。 ここに 置いておきなさい。
Dame. Koko ni oite okinasai.
bad/no good here at set/leave

- 英語では come と go は同じ意味で使える場合が多い。一緒に行くことならほとんど come を使うが、カルヴィンが go と言ってもおかしくはない。

3

Calvin: "But I want him to come with us!"

➔ でも 一緒に 来てほしい んだ！！
demo issho ni kite hoshii nda
but together want [someone] to come (explan.)

4

Calvin: "If you can't win by reason, go for volume."

➔ 理屈 で 勝てない 時 は、声 の 大きさ で 勝負しろ。
Rikutsu de katenai toki wa koe no ōkisa de shōbu shiro
logic/reason with can't win time as-for voice 's bigness with fight/compete/contest

- volume は、体積、量の意味もあるが、ここでは声のボリューム。
- ホッブスは本当はカルビンのお気に入りのぬいぐるみのトラだが、周囲にカルビン以外の人がいないときだけ、本物のトラになってカルビンと対話を始める。

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Calvin and Hobbes

TOMMY TOLD A FUNNY STORY AT SCHOOL TODAY. I ALMOST DIED!
TELL IT TO ME.
WELL, ACTUALLY THE STORY ITSELF WASN'T SO FUNNY...
...IT WAS THE WAY HE TOLD IT.
HOW DID HE TELL IT?
HE WAS DRINKING MILK AND WHEN HE LAUGHED, IT CAME UP HIS NOSE!
WATTERSON

1 2 3 4

1

Calvin: "Tommy told a funny story at school today. I almost died!"

→ トミー が 今日 学校 で おもしろい 話 を した んだ。もう 死ぬ か と思った よ！
Tomii ga kyō gakko de omoshiroi hanashi o shita n da. Mō shinu ka to omotta yo.
(name) (subj.) today school at interesting story (obj.) did (explan.) (exasp.) die (?) thought (emph.)

2

Hobbes: "Tell it to me."

→ それ 僕 に も 話して よ。
Sore boku ni mo hanashite yo.
that I/me to also tell/speak (emph.)

Calvin: "Well, actually the story itself wasn't so funny . . ."

→ うん、実 は 話 自体 は それ 程 おかしくなかった ん だけど...
Un, jitsu wa hanashi jitai wa sore hodo okashikunakatta n da kedo...
yeah/ok reality as-for story itself as-for that extent wasn't funny (explan.) is but

3

Calvin: ". . . it was the ***way*** he told it."

→ 話し方 が おもしろかった んだ。
Hanashikata ga omoshirokatta n da.
way of speaking/telling (subj.) was interesting/funny (explan.)

Hobbes: "How did he tell it?"

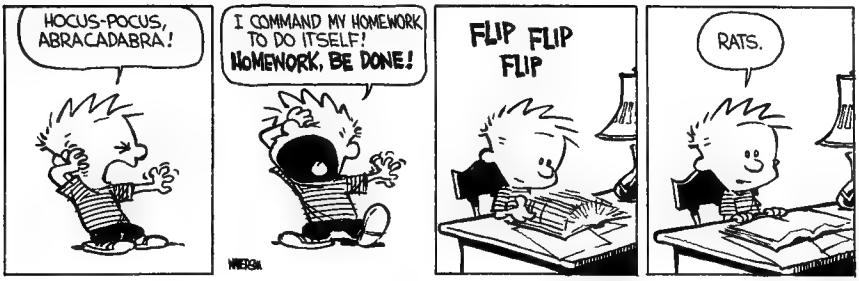
→ どんなふうに 話した の？
Donna fū ni hanashita no?
in what way told (?)

4

Calvin: "He was drinking milk and when he laughed, it came up his nose!"

→ その 時 牛乳 を 飲んでて ね、 笑ったら 鼻 から 牛乳 が 出てきた んだ！
Sono toki gyūnyū o nondete ne, warattara hana kara gyūnyū ga dete kita n da!
that time milk (obj.) was drinking (colloq.) when laughed nose from milk (subj.) came out of (explan.)

- come up は歩み寄るなどの意味もあるが、食べ物や飲み物が吐きもどされるという意にもつかわれる。



1

Calvin: "Hocus-pocus, abracadabra!"

➔ ホーカス•ポーカス、アブラカダブラ！

Hōkasu *pōkasu* *aburakadabura*
hocus pocus abracadabra

- Hocus-pocus や abracadabra は奇術師(きじゅつし)の呪文(じゅもん)。

2

Calvin: "I command my homework to do itself! Homework, be done!"

➔ 宿題 が 全部 ひとりでに できてしまうこと を 命令する！

Shukudai *ga* *zenbu* *hitori de ni* *dekite shimau koto* *o* *meirei suru!*
homework (subj.) all spontaneously/by itself be finished/done (obj.) command/order

宿題 よ、できてしまえ！

Shukudai *yo,* *dekite shimae*
homework (address) be finished/done

- The よ (*yo*) after 宿題 (*shukudai*) is a form of direct address.

3

Sound FX: "Flip Flip Flip"

➔ パラ、パラ、パラ

Para, para, para
(effect of flipping pages)

4

Calvin: "Rats."

➔ 畜生。

Chikushō
damn/drat

- rats は、主(おも)に子供(こども)が使(つか)う軽(かる)い意味(いみ)の「ちくしょう／ちぇ」。
- The word 畜生(ちくしょう) *(chikushō)* frequently comes out sounding like ちきしょう *(chikishō)*.

くりこさん
Kuriko-san

by
寺島 令子
Terashima Reiko

1

Kuriko: うん。 / おいしい。 できた。
Un. / *Oishii.* *Dekita.*
yes/uh-huh / delicious/tasty is finished/done
"Uh-huh, that's good. It's done." (PL2)

- *dekita* is the plain/abrupt past form of *dekiru*, meaning "be finished/done/ready" for things that are being made, such as food/a meal.

2

Kuriko: おかーさん に 持ってってあげよう。
Okāsan *ni* *mottette ageyō.*
mother to shall take-and-give
"I'll take some to Mother." (PL2)

Kuriko: お年寄り と は
o-toshiyori *to* *wa*
(hon.)-elders with as-for
スープの さめない 距離 で おつきあい.
sūpu *no* *samenai* *kyori* *de* *o-tsukiai.*
soup (subj.) not get cold distance at (hon.)-relationship
"Maintain relationships with your elders at a distance (close enough) that soup won't get cold." (PL2)

- *mottette* is a contraction of *motte itte*, the *-te* form of *motte iku* (lit. "take and go" → "take"), and *ageyō* is the form of *ageru* ("give") showing intent ("I think I'll/I shall"). *Ageru* after the *-te* form of a verb means the action is being done to or for the benefit of someone else.
- *toshiyori* ("elderly person/the aged") here refers in particular to one's own parents and in-laws.
- *samenai* is the negative form of *sameru* ("cool down/grow cold"). *Sūpu no samenai* is a complete thought/sentence ("soup does not chill/get cold"; *no* marks the subject, like *ga*) modifying *kyori* ("distance").
- *tsukiai* refers to "socializing/maintaining social relationships" of all kinds. An action noun with the honorific prefix *o-* is sometimes substituted for the volitional ("let's . . .") form of the verb (in this case *tsukiaō* or *tsukiaimashō*) in slogans/catch phrases of this kind. The slogan in effect urges people to stay relatively close to their older relatives even if they don't want them in the same house.

3

Mother-in-Law: いやあー、ありがと。
Iyā–, *arigato.*
(interj.) thank you
"Ohh (how nice)! Thanks." (PL2)

Kuriko: グラタン スープ です。
Guratan *sūpu* *desu.*
gratin soup is
"It's an au gratin soup." (PL2)

- *iya* or *iyā,* literally meaning "no" or "disagreeable," is also used as an interjection or verbal "warm-up" when expressing one's approval/delight: "well, well/indeed!/oh, how nice!"

4

Mother-in-Law: あーぢぢぢぢぢぢぢぢ
A–ji ji ji ji ji ji ji ji (cry given when burned by something too hot)

Kuriko: やっぱり近すぎる。にえたぎる 仲 やな。
Yappari *chikasugiru.* *Nietagiru* *naka* *ya na.*
actually too close boil/boiling relationship is, isn't it
"Actually, we're too close. It's a simmering relationship." (PL2)

- *a ji ji* is less common than *a chi chi*, but both of them are from *achii,* which is a colloquial form of *atsui* ("hot").
- *yappari* is a colloquial *yahari*, meaning "after all/in the end/when it actually comes down to it."
- *-sugiru* is a suffix that means "excessively/too (much)."
- *nietagiru* is from *nieru* ("[come to a] boil") and *tagiru* ("seethe/foam/bubble"), so it gives the image of quite a brisk boiling. This verb modifies *naka*, which refers to relationships between people when written 仲.

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くりこさん
Kuriko-san

by

寺島　令子

Terashima Reiko

1

Yōichi: ビール か。 寒い な。/ あつカン にして。
Biiru ka. Samui na. Atsukan ni shite.
beer is it? cold (colloq.) warmed make it
"Beer, huh. It's kind of cold. Get me warmed (sake) instead." (PL2)

Kuriko: ハイハイ。
Hai hai.
"Okay." (PL3)

- *samui* ("cold") refers to ambient temperature and to Yōichi himself feeling cold, not to the temperature of the beer. "Cold" for beer would be *tsumetai*.
- *atsukan*, or just *kan*, refers specifically to the heating/warming of sake for drinking. *Kan (o) suru* is the verb form, "to warm some sake."
- *. . . ni suru* means "make it . . /change it to . . ." and the *-te* form (*. . . ni shite)* serves as an informal request/gentle command → "get me . . . instead."

2

Yōichi: おーきに。
Ōkini.
"Thanks." (PL2)

Kuriko: ちょっと 待ってて ね。
Chotto matte-te ne.
a little be waiting okay?
"Wait just a minute, okay?" (PL2)

- *ōkini* is Kansai dialect for "thank you."
- *mattete* is a contraction of *matte-ite* ("be waiting"), from *matsu* ("wait"). Again the *-te* form serves as an informal request/gentle command.
- *ne* at the end of a request or command urges compliance/obedience, like "[do it], okay?"

3

Yōichi: ビール を 燗する な よっ!
Biiru o kan suru na yo!
beer (obj.) warm/heat don't (emph.)
"Don't warm the beer!" (PL2)

Kuriko: わ ははは、 はーい。
Wa ha ha ha, ha–i.
(laugh) yes/okay
"(laugh) Okay." (PL2)

- *na* after the plain/non-past form of a verb makes a fairly strong prohibition/negative command, "don't." *Yo* adds further emphasis, especially with the small *tsu* indicating that it is spoken quite sharply.

4

Kuriko: ハイ
hai "Yes" → **"Here."** (PL2)

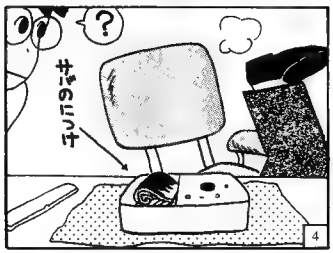
陽一さん を お燗 したりして。
Yōichi-san o o-kan shitari shite.
(name)-(hon.)(obj.) (hon.)-warming doing things like
"I'm warming you (instead)." (PL2)

ビール の セン ぬいちゃった もん な。
Biiru no sen nuichatta mon na.
beer 's cap pulled/removed (regret) (explan.) (colloq.)
"I'd already opened the beer (so what else could I do?)" (PL2)

- *shitari* is the *-tari* form, and *shite* is the *-te* form, of *suru* ("do"). The expression *-tari suru* implies the action is only one of several possibilities, so it can often be translated as "doing things like . . ." With the *-te* form here implying a sentence ending that includes a word like *okashii* or *hen* (both meaning "strange/funny/silly"), it has the feeling of "(I'm) doing a (silly) thing like . . ."
- *sen* = "stopper/bottle cap," and *nuichatta* is a contraction of *nuite shimatta*, from *nuku* (lit. "pull/extract") plus the past of *shimau*, added to verbs to show that the action was somehow regrettable/undesirable.
- *mon* is a contraction of *mono*, here being used as an explanatory form implying "because the situation is that . . ."

くりこさん
Kuriko-san

by
寺島　令子
Terashima Reiko



1

Yōichi: うわ〜、サバ　の　煮つけ。
Uwa–, saba no nitsuke.
(excl) mackerel of soy-boiled
昼　の　定食　と同ンなじ　や
Hiru no teishoku to onnaji ya.
noon 's set lunch the same as is
"Ugh, stewed mackerel. That's what I had for lunch." (PL2)

Kuriko: そら　また　ぐーぜん
Sora mata gūzen.
as for that (emph.) coincidence
"What a coincidence!" (PL2)

- *uwā* is an interjection/exclamation whose meaning can range from mild surprise to dismay.
- *nitsuke* refers to simmering vegetables or fish at length in a broth flavored with sake and soy sauce or miso (bean paste).
- *teishoku* is literally "set meal"; *hiru no teishoku* = "set lunch."
- *onnaji* is a variant of *onaji* ("the same," usually written 同じ), and *ya* is Kansai dialect for *da/desu* ("is/are").

2

Yōichi: たべたくない　よ〜。/　くくく...
Tabetakunai yo~. / Ku ku ku...
not want to eat (emph.) / (sobs)
"I don't want to eat (this). Boo hoo." (PL2)

Kuriko: 泣きなはん な。
Nakinahan na.
"Don't cry." (PL2)
明日　から　お昼　は
Ashita kara o-hiru wa
tomorrow from (hon.)-noon as-for
オベント　作ったげる　わ
o-bento tsukuttageru wa
(hon.)-box lunch will make for you (fem. colloq.)
"Starting tomorrow, I'll make you a lunch." (PL2)

- *nakinahan na* is dialect for *nakinasaru na*, from *naku* ("cry") plus *nasaru* ("do") plus the prohibition particle *na* ("don't").
- *hiru* literally means "noon," but it's often used to mean "noon meal" → "lunch." *Bentō* (shortening it to *bento* is dialect) refers to a take-along lunch, traditionally a box lunch of rice and side dishes. A bag lunch is also called a *bentō*.
- *tsukuttageru* is a contraction of *tsukutte ageru* ("make for you/someone").

3

Narration: 翌日
Yokujitsu **Next Day**

Yōichi: さー、　昼　や。
Sā, hiru ya.
well now/okay noon/lunch is
"All right, it's time for lunch." (PL2)
オカズ　は　なーに　かなー
okazu wa na–ni ka na–
side dish as-for what I wonder
"I wonder what my side dish is?" (PL2)

Co-worker: 愛妻　ベント　か
Aisai bento ka.
loving wife box lunch is it?
"A loving-wife lunch, eh?" (PL2)

- rice and soup makes a basic meal in Japanese cuisine, and any other dish added to the meal for variety/flavor/texture/color is *okazu*.

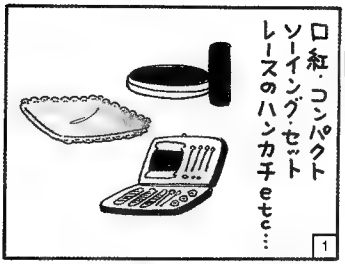
4

Arrow: サバのにつけ
Saba no nitsuke **Stewed Mackerel**

オバタリアン
OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

The name *Obatarian* was coined from the two words *obasan* (literally "aunt" but also used as a generic term for middle-aged/adult women), and *Batarian* (the Japanese title for the American movie *Return of the Living Dead*—a reference to the "battalions" of zombies in the film). It refers to the type of middle-aged terror shown in the manga, and has now become a part of the Japanese language.

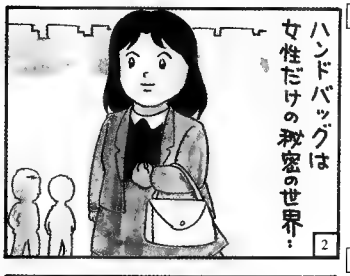


1

Narration: 口紅　コンパクト　ソーイング・セット
Kuchibeni　*konpakuto*　*sōingu setto*
Lipstick, compact, sewing set/kit,

レースの　ハンカチ　etc . . .
rēsu no　*hankachi*　*etosetora*
lace　handkerchief　et cetera
lace handkerchief, etc. . . .

- *kuchibeni* combines words meaning "mouth" and "red/crimson." The other words are all katakana renderings of the English.
- "etc." is read (and sometimes written) エトセトラ *etosetora* in Japanese.



2

Narration: ハンドバッグ　は　女性　だけの　秘密の　世界。
Handobaggu　*wa*　*josei*　*dake no*　*himitsu no*　*sekai*
handbag　as-for　female　only　's　secret　world
Handbags are a secret world for women only.

- *no* can reflect a wide variety of relationships between two nouns, but basically makes the first noun into a modifier for the second. Here, the first *no* can be thought of as possessive: *josei dake no* "women only's" → "of/for women only." The second *no* shows that *himitsu* ("secret") is a characteristic/attribute of *sekai* ("world") › "secret world."
- ending a sentence with a noun implies *da/desu* ("is/are") at the end — or the more formal/"literary" *de aru* most frequently used for the narration in this series.

3

Narration: オバタリアンは . . .
Obatarian wa . . .
Obatarian . . .

Sound FX: バキッ
Baki!
Snap (sharp sound of breaking something long and slender and relatively rigid/crisp)

4

Narration: ネギ　まで　入れる。
negi　*made*　*ireru.*
leeks　as far as/even　put in
. . . even puts in leeks. (PL2)

Arrow: 2つ　折り
Futatsu- ori
two　folded
Folded in two

Sign: 八百八
Yaohachi
Greengrocer Yaohachi

- Japanese *negi* are similar to leeks — generally longer, thicker, and stiffer than the "green onions" commonly seen in American supermarkets.
- the word for "greengrocer" is 八百屋 *yaoya*, written with kanji meaning roughly "shop of eight hundred/many (things)," while 八 *hachi* is often used as an abbreviation for the name 八兵衛 *Hachibei*, a common name of the pre-modern period that came to be used idiomatically like "common Joe" (often with derogatory implication, but not always). So the name *Yaohachi* can be thought of as an abbreviation of *Yaoya Hachibei*. Since 八 can also be read *ya*, 八百八 is also a kind of kanji pun.

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オバタリアン
OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

Young Woman 1: すてきねー。 / いい色ー。
Suteki nē / *Ii iro—*
lovely/wonderful is+(emph.) / good/nice color
"It's lovely! Such a nice color!" (PL2)

Young Woman 3: 似合ってるー。
Niatte-ru—
is befitting/suits well
"It suits you." → **"It looks great on you!"** (PL2)

- in colloquial feminine speech, *ne* by itself often takes the place of *desu ne*, in which *desu* = "is/are" and the particle *ne* implies the speaker expects confirmation or serves as colloquial emphasis. Here it seems to be mainly for emphasis.
- the long marks on the end of each statement represent young women's speech style—an elongated last vowel and rising intonation.

Obatarian: あら，それ いくら?
Ara, sore ikura?
(interj.) that how much
"Say, how much did that cost?" (PL2)

Narration: オバタリアン は すぐ 値段 を 聞く。
Obatarian wa sugu nedan o kiku
middle-aged women as-for right away price (obj.) ask
Obatarians immediately ask the price. (PL2)

- *ara* is an interjection showing sudden recognition/notice of something, "oh/oh my/hey."
- *wa*, to mark the topic of the sentence, has been omitted after *sore* ("that").
- *ikura* can ask "how much" for just about anything, but it's often the question "how much does/did it cost?"

Young Woman 1: やーねー
Yā nē
disagreeable/distasteful is+(emph.)
"How disagreeable!" → **"How crass!"** (PL2)

Young Woman 2: 品性 が まずしい の よ ねー。
Hinsei ga mazushii no yo nē
character (subj.) poor/destitute (explan.) (emph.) (colloq.)
"She's so meager in character, isn't she?"
→ **"She's so petty."** (PL2)

Young Woman 3: 他に 聞く こと ない の かしら。
Hoka ni kiku koto nai no kashira
other ask thing not have (explan.) I wonder if
"Doesn't she have anything else to ask?"
→ **"Isn't she interested in anything else?"** (PL2)

- *yā* is a colloquial variation of *iya* ("disagreeable/distasteful").
- *hinsei* basically refers to a person's "character," but in this case it is mainly a question of "taste/judgement/sensibility."
- with the explanatory *no*, the phrase *nai no kashira* could more literally be rendered as "I wonder if it isn't the case that she doesn't have . . ." ‣ "don't they have . . . ?"

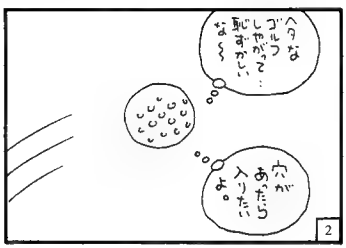
Obatarian: あら， どこ の バーゲン?
Ara, doko no bāgen?
(interj.) where 's bargain/sale
"Say, bargain(-priced) where?"
→ **"Where'd you find that on sale?"** (PL2)

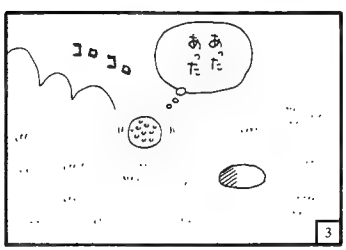
- バーゲンセール *bāgen sēru*, from English "bargain sale," is commonly used to designate a "sale" in Japanese, so to refer to something as *bāgen* is to say/imply it was "bargain-priced/discounted/on sale cheap."

田中くん
Tanaka-kun

by タナカヒロシ / Tanaka Hiroshi

ヘタのヨコズキ





Title: ヘタ の ヨコズキ
Heta no Yokozuki
inept/unskillful 's inordinate/misplaced fondness
Lousy but Love It

- *heta no yokozuki* is an expression referring to people who are inordinately fond of things they aren't good at. *Heta* means "unskillful/inept," but here refers to an "unskilled person"; *yokozuki* is from *yoko* ("side") and *suki* ("to like"; *s* changes to *z* for euphony), and is literally "side preference," i.e., being fond of things outside one's training/specialty/skills.

1

Sound FX: カチーン
Kachii–n (sound of golf club hitting ball)

Co-Worker: やっと 当たった なー。
Yatto atatta na–.
finally/at last hit (emph.)
"You finally hit it!" (PL2)

- *atatta* is the plain/abrupt past form of *ataru* ("hit").
- *na* is a mostly masculine equivalent for the colloquial *ne*, in this case used for light emphasis.

2

Golf Ball: ヘタな ゴルフ しやがって。
Heta-na gorufu shiyagatte.
inept/unskillful golf do-(derog.)
"Playing such lousy golf, (the jerk)!" (PL1)

はずかしい な〜。
Hazukashii na–.
be embarrassed (emph.)
"I'm so embarrassed!" (PL2)

Golf Ball: 穴 が あったら 入りたい よ。
Ana ga attara hairitai yo.
hole (subj.) if existed want to enter (emph.)
"If I could find a hole, I'd like to crawl into it." (PL2)

- *heta-na* is the adjective form of *heta*, which is, strictly speaking, a noun.
- *shiyagatte* is *suru* ("do") with the derogatory/insulting verb ending *-yagaru* in the *-te* form.
- *attara* is a conditional "if/when" form of *aru* ("exists" for inanimate things), and *hairitai* is the "want to" form of *hairu* ("enter/go into"). *Ana ga attara hairitai* is a common expression for extreme embarrassment.

3

Sound FX: コロコロ
Koro koro (effect of small, relatively light object rolling)

Golf Ball: あった, あった
Atta, atta.
existed existed
"I found one! I found one!" (PL3)

- *atta* is the plain/abrupt past form of *aru* ("exist"), so it's literally the statement "[It] existed." It's often used idiomatically as an exclamation for when one finds what one is looking for, like English "I found it!"

4

Voice: ホールインワン です〜。
Hōru in wan desu–.
hole-in-one is
"It's a hole in one!" (PL2)

"Sound" FX: ポリポリ
Pori pori (effect of scratching head, a gesture of puzzlement/amazement/not quite knowing what to think)

Sound FX: ズン
Zun
Kathunk (slapstick effect of keeling over)

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田中くん
Tanaka-kun

by タナカ ヒロシ
Tanaka Hiroshi

Add Tanaka-kun to your library! See page 83

雨あがり

Title: 雨 あがり
Ame- agari
rain fresh from/just after
After a Rain

- *-agari* is a suffix meaning "fresh from/just after"; it is essentially the noun form of the verb *agaru* in its meaning "be over/come to an end."

1

Tanaka-kun: ファイト ファイト
Faito, faito
"Hutt-two, hutt-two." (PL2)

- *faito* is a katakana rendering of English "fight," often used to count the beat for calisthenics, jogging, etc., and as a cheer at all kinds of athletic events. In Japanese the word essentially means "fighting spirit," so when used as a cheer it's like saying "show your fighting/competitive spirit."

2

Tanaka-kun: ファイト ファイト
Faito, faito
"Hutt-two, hutt-two."

On Car: タクシー
Takushii
Taxi

- *takushii* is a katakana rendering of English "taxi."

3

Sound FX: バシャッ!
Basha! (effect of splashing water/mud)

4

Taxi Driver: おい! 気をつけろ! バカヤロー。
Oi! Ki o tsukero! Bakayarō.
hey! be careful/watch out fool/idiot guy/fellow
"Hey! Watch what you're doing, you idiot!" (PL1)

Tanaka-kun (thinking): こんな 場合 も ある んだ なー。
Konna ba'ai mo aru n da nā.
this kind of situation also/even exists (explan.) doesn't it
"This kind of thing can happen, too, I guess." (PL2)

"Sound" FX: ポリポリ
Pori pori (effect of scratching head, a gesture of nervousness/bewilderment/not quite knowing what to think)

- *ki o tsukero* is the abrupt command form of *ki o tsukeru*, "be careful." *Ki* is "mind/heart/spirit," and *tsukeru* means "attach": to attach one's mind to something is to be careful about it.
- *baka* is one of the most widely used insults in Japanese, and though its literal meaning of "fool/idiot" sounds rather mild, it can be said with a forcefulness that gives it the impact of much stronger words in English. *Yarō* can mean simply "guy/fellow," but it's also very commonly used as a suffix when calling someone names.
- *konna ba'ai mo aru* means "even this kind of situation exists" or "this kind of situation exists, too" ▸ "this can happen, too."
- *na* is a less formal and mostly masculine equivalent to *ne*, which expects agreement/confirmation from the listener. When speaking/thinking to oneself, it's used (by females as well as males) as a kind of self-check/confirmation: "that seems to be the case, doesn't it?"; "that's the way it is, I guess."

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田中くん
Tanaka-kun

by タナカヒロシ / Tanaka Hiroshi

弁　当

Title: 弁当
Bentō
Box lunch

- *bentō* can refer to any take-along lunch, but it's predominant image is a lunch of rice and a variety of condiments/side dishes packed neatly/tightly in a box — whether brought from home or purchased at a *bentō* shop.

1

Tanaka-kun: さあ，　弁当　食べよっと。
Sā,　*bentō*　*tabeyo*　*tto.*
well/okay　lunch　shall eat　(quote)
"Well, I think I'll eat my lunch." (PL2)

Sound FX: パカッ
Paka! (effect of box/case/purse/etc., opening wide)

- *sā* is often used like "well now/all right" to prepare oneself for action.
- the particle *o*, to mark the object, has been omitted after *bentō*.
- *tabeyo* is a colloquially shortened *tabeyō*, the volitional ("let's/I shall") form of *taberu* ("eat").
- *tto* (a colloquial version of quotative *to*) is used here simply as emphasis.

2

Tanaka-kun: いっけね！　ハシ　忘れた。
Ikkene!　*Hashi*　*wasureta.*
is no good/won't do　chopsticks　forgot
"Oh, no! I forgot my chopsticks." (PL2)

OL: 私　持ってる　よ。
Watashi　*motte-ru*　*yo.*
I/me　have　(emph.)
"I have some." (PL2)

- *ikkene* is a colloquial/slang equivalent of *ikenai* ("is no good/won't do").
- the particle *o*, to mark the object, has been omitted after *hashi*.
- *wasureta* is the plain/abrupt past form of *wasureru* ("forget").
- the particle *wa* or *ga* has been omitted after *watashi*. Either is possible in this context — *ga* for the implication that she will lend him her chopsticks; *wa* for the implication that she has chopsticks for her own use. The ambiguity is part of the humor here, since the reader, along with Tanaka-kun, assumes she means the former.
- *motte-(i)ru* is from *motsu* ("hold/carry"); it can literally mean "am/is/are holding" but is more commonly used to mean "own/have/have with me."

3

OL: ホラー！
Hora–!
"See!" (PL2)

Tanaka-kun: わー
Wā
(exclam.)
"Great!" (PL2)

- *hora* is used to call a person's attention, like "here/look/see/watch."

4

Tanaka-kun: なんで　そう　なる　の!?
Nande　*sō*　*naru*　*no!?*
why　that way becomes　(explan -?)
"Why does it turn out like this?" (PL2)

"Sound" FX: もぐもぐもぐ　パクパク
Mogu mogu mogu　*Paku paku*
(effect of chewing)　(effect of taking more bites)

- *nande* is a colloquial/informal *dōshite*, "why?"
- *sō naru* = "become that way/like that" and *no* asks for an explanation: "why does it become that way?" — referring to the result pictured.
- *mogu mogu* represents chewing with one's mouth closed, while *paku paku* represents a mouth opening and closing repeatedly.

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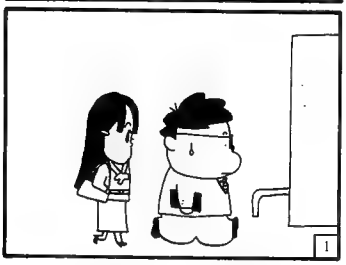
田中くん
Tanaka-kun

by タナカヒロシ / Tanaka Hiroshi

ちかい



Title: ちかい
Chikai
The Vow

- *chikai* is the noun form of the verb *chikau* ("vow/swear/pledge").

2

Sign: ホテル
Hoteru
Hotel

Tanaka-kun: ちょっと ここで 休みましょー か?
Chotto koko de yasumimashō ka?
a little here at shall rest ?
"Shall we take a little rest here?" (PL3)

- *koko* = "this place/here" and *koko de* = "at this place/here" when speaking of actions. The particle *de* marks the place where an action occurs.
- *yasumimashō* is the volitional ("let's/I shall") form of *yasumu* ("rest/take time off"). In a question, the volitional form becomes "shall I/we?" Using the katakana long mark with hiragana can be considered a kind of "pop" spelling, something like writing "nite" for "night" in English.

3

Tanaka-kun: あっ... 誤解 しないで。
A!... gokai shinai de.
Oh! misunderstanding please do not do
"Oh, don't get me wrong." (PL2)

何も しません から。
Nani mo shimasen kara.
(not) anything won't do because/so
"(Because) I won't do anything." (PL3)

- *a!* is an exclamation of sudden awareness/realization.
- *gokai* is a noun meaning "mistaken understanding"; *gokai suru* is its verb form (*suru* = "do"), and *gokai shinaide* is its negative *-te* form. The *-te* form of a verb makes an informal request or gentle command, so the negative *-te* form becomes a request/command not to do something.
- *nani mo* is followed by a negative to mean "not (do/have/etc.) anything."

4

Yūko: じゃ この 聖書 に 誓って?
Ja kono seisho ni chikatte?
then/in that case this Bible on please/will you swear
"Then will you swear on this Bible?" (PL2)

Tanaka-kun: そーか! こういう 時 の ために
(thinking) *Sō ka! Kō iu toki no tame ni*
that way is it? this kind of time 's for sake of

ホテル に 聖書 が おいてある んだ。
hoteru ni seisho ga oite-aru n da.
hotels at Bibles (subj.) are placed (explan.)
"So that's it! It's for times like this that they have Bibles at hotels." (PL2)

- *seisho* is written with kanji meaning "holy/saintly" and "book/writings," but usually refers specifically to the Christian Bible rather than to the scriptures of religions in general.
- *chikatte* is the *-te* form of *chikau* ("vow/pledge/swear"), making a gentle command ("Then swear on . . ."), but the use of a question mark implies a rising intonation that makes it a question, "Will you swear on this Bible?"
- *sō ka* can also be a question ("Is that right?"), but here it expresses a sudden understanding/realization: "So that's it!/Oh, I get it!"
- *. . . no tame ni* means "for/for the purpose of/for the sake of."
- *oite* is the *-te* form of *oku* ("place/keep/store"), and *aru* means "is/exists" (for inanimate things) so it is literally like saying something "has been placed, and exists in that place" ‣ "have/keep on hand/provide."
- *n da* is a contraction of explanatory *no* plus *da* ("is/are"). He is essentially figuring out the explanation for himself.

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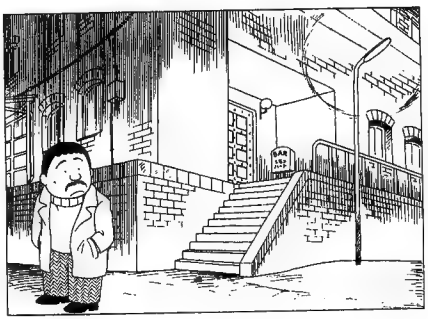
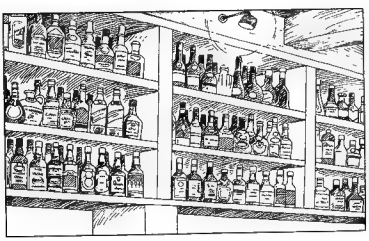
- Introducing -

BAR レモン・ハート

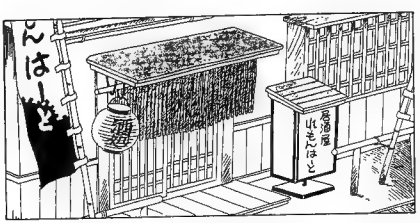
In keeping with our theme this issue, our feature manga is a story that highlights *sake* (really, *Nihon-shu*; see page 10). It's from *Bar* レモン•ハート ("Bar Lemon Hart"), a manga series that centers around a bar (named after a brand of rum) and the bartender and patrons. The stories always have an educational touch, featuring in-depth information on various alcoholic beverages and how to enjoy them. The bar usually looks like this:





The artist, Furuya Mitsutoshi, owns a real bar in Tokyo which caters to liquor connoisseurs by offering a huge selection of brands from all over the world. The fictional Bar Lemon Hart, coincidentally, has an exceptional variety of brands.

Depending on the story, Bar Lemon Hart appears in various forms. For example, in a story about bourbon, it might take on the appearance of a saloon in the old American West. Since the story this time is about sake, it naturally becomes a traditional Japanese 居酒屋 (*izakaya*).



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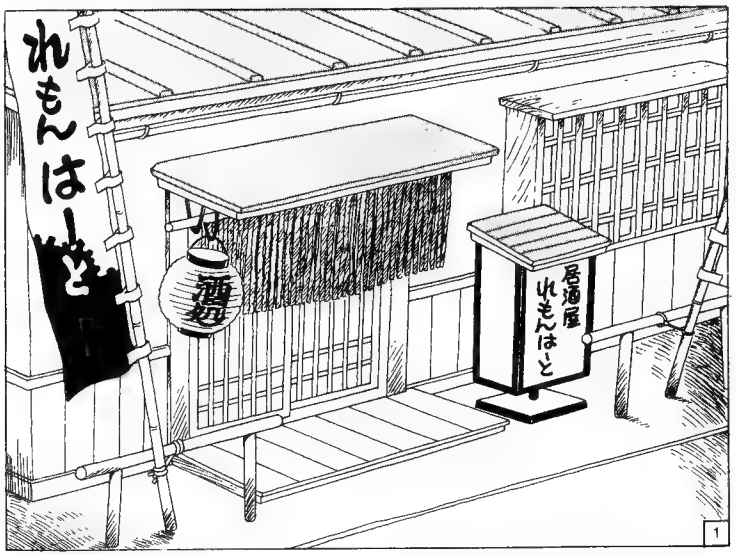
日本酒のおいしい飲み方についての初夢

[梅　錦]

Title: 日本酒　の　おいしい　飲み方　についての　初夢　[梅錦]
Nihon-shu no Oishii Nomi-kata ni tsuite no Hatsuyume [Umenishiki]
Japanese sake 's delicious/tasty drinking method about/regarding year's first dream (sake name = "plum brocade")
A New Year's Dream on the Best Way to Drink Sake [Umenishiki]

- when *oishii* ("delicious/tasty") modifies words like *nomi-kata* ("way/method of drinking") or *tabe-kata* ("way/method of eating") it refers to the best way to prepare/serve/complement a drink or food in order to enhance the culinary experience not only in flavor but in overall satisfaction.
- *hatsuyume* (lit. "first" + "dream") refers to one's first dream of the new year, variously placed on the night of December 31, January 1, or January 2. According to tradition, if you go to bed with a picture of a treasure ship under your pillow, you will have a propitious dream. People often speak of *hatsu*-this and *hatsu*-that at New Year's, essentially expressing the idea of putting one's best foot forward for the coming year.
- . . . *ni tsuite (no)* means "about/regarding/concerning"; *tsuite* is from *tsuku* ("adhere[to]/touch [on]").
- *ume* ("Japanese apricot" in the dictionary, but more commonly known as "plum") in this case refers to *ume* blossoms, so the sake brand-name *Umenishiki* is intended to evoke a brocade of plum blossoms, not fruit.


れもんはーと
酒処
居酒屋
れもんはーと
1

ガラッ
2

いら……
松ちゃん
どうしたの
そのかっこう
3

なにかい
オレが着物着たらおかしいかい
4

1

Sign: 居酒屋　れもんはーと
Izaka-ya　Remon Hāto
tavern/pub　lemon hart
Tavern Lemon Hart

Lantern: 酒処
Sakedokoro
sake/drinking place
Sake House

Banner: れもんはーと
Remon Hāto
Lemon Hart

- both *izaka-ya* and *sakedokoro* refer to small neighborhood drinking establishments, usually with a traditional atmosphere. *Izaka-ya* is the term more likely to be used as a generic term for such places in conversation, while *sakedokoro* is mostly seen on shop signs. The kanji 居酒屋 *izaka-ya* literally mean "be/exist" + sake + "shop," implying a shop where one can "be with sake," in contrast to a plain 酒屋 *saka-ya*, or "sake shop," which refers to a package liquor store.
- the stories in this manga series always center around a bar called Lemon Hart, named after a brand of rum. The bar is usually depicted as a fairly standard drinking establishment, but depending on the story, it appears in different styles. Since this story is about sake, the bar has taken on the look of a more traditional drinking establishment. Even though katakana is usually used for loan words, "Lemon Hart" is rendered in hiragana in this story to give the name a more "Japanese" feeling.

2

Sound FX: ガラッ
Gara! (the "rattle" of the door sliding open)

3

Proprietor: いら . . .
Ira . . .
"Come ri—" (PL2-4)

Proprietor: 松ちゃん、　どう　した　の、　その　かっこう?
Matchan,　dō　shita　no,　sono　kakkō?
name-(dimin.)　what/how　did　(explan.-?)　that　appearance
"Matchan, what's with that outfit?" (PL2)

- the proprietor is beginning to say *irasshai*, the standard greeting with which shopkeepers welcome customers. *Irasshai* is the abrupt command form of the verb *irassharu* ("come"). Female speakers usually add the ending, *-mase (irasshaimase)* for a softer sound and extra politeness, although it is not uncommon for men to say *irasshaimase* in a "classier" establishment.
- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms.") used mostly with children, but it is also used affectionately by adults among close friends/intimates.
- *dō* is "how/what" and *shita* is the past form of *suru* ("do/make"), so it looks like "what did you do?" but *dō shita* is often an idiomatic expression meaning "what's the matter?/what's happened?" Asking a question with *no* shows he is asking for an explanation.
- *kakkō* can refer to various aspects of a person's appearance, but in this case it refers to his dress. The syntax is inverted; normal order would be *sono kakkō (wa) dō shita no?*

4

Matsuda: なにかい?
Nani kai?
what　is it?
"What?" (PL2)

Matsuda: オレ　が　　着物　着たら　おかしい　かい?
Ore　ga　kimono　kitara　okashii　kai?
I/me　(subj.)　kimono　if wear　strange/odd　is it?
"Is there something wrong with me wearing a kimono?" (PL2)

- *nani kai* here has the feeling of "what are you suggesting/implying?" *Kai* is a colloquial version of the question particle *ka*, with a softer, friendlier tone.
- *ore* is an informal/rough, masculine word for "I/me."
- *o*, to mark the direct object, has been omitted after *kimono*.
- *kitara* is a conditional "if/when" form of *kiru*, meaning "put on/don/wear" for clothing that involves putting arms through sleeves. (Cf. *kaburu*, *haku*)

いやいや
とんでもない
よく似合って
ますよ
カチ
せじは
いいから
早いとこ
酒をだして
くんな
5
まいり
ましたね
きょうの
松ちゃん
なんか
へんにきまって
ますね
6
サケはなんに
しましょう
愛媛の
梅錦
純米を
くれ
7
ギャヒ〜ン
8
メガネさん
聞いた？
ウイスキー
ウーロン茶割りの
あの松ちゃんが
愛媛の梅錦
純米だって
これはすごい！
歴史はかわる
平成元年の
ように……
9
ごちゃごちゃ
いってないで
梅錦
早くしてよ
10
ヘイヘイ
ただいま
11

5

Proprietor: いやいや / どんでもない。 よく 似合ってます よ。
Iya iya, / *tondemonai.* *Yoku* *niatte-masu* *yo.*
no no / not at all/by no means good/well is suited (emph.)
"No, no, not at all. It looks good on you." (PL3)

Matsuda: せじ は いい から 早いとこ 酒 を だしてくんな。
Seji *wa* *ii* *kara* *hayai toko* *sake* *o* *dashite kun-na.*
compliment/flattery as-for enough/unnecessary so quickly sake/drink (obj.) serve me
"I don't need your flattery. Just hurry up and give me a drink/some sake." (PL2)

Sound FX: カチッ
kachi! (the click of a lighter)

- *yoku* is the adverb form of *ii/yoi* ("good/fine"), and *niatte-(i)masu* is the PL3 form of *niatte-iru*, from *niau* ("suits/becomes/matches well").
- *ii* is "good/fine," but . . . *wa ii* often expresses impatience/lack of interest: "as for . . . I don't need/want any."
- *hayai* = "quick/fast" and *toko* is a contraction of *tokoro*, literally meaning "place" but here used more abstractly to mean "situation/manner" → "quickly."
- *dashite* is the *-te* form of *dasu* ("take/put out") and *kun-na* is a contraction of *kure-na* (a colloquial, masculine *kure-nasai*), which is a gentle command form of *kure* ("give [to me]/do [for me]").

6

Proprietor: まいりました ね、 きょうの 松ちゃん、なんか へんに きまってます ね。
Mairimashita *ne,* *kyō* *no* *Matchan,* *nanka* *hen-ni* *kimatte-masu* *ne.*
be at a loss/dumbfounded (colloq.) today 's (name) somehow strangely cut a dashing figure (colloq.)
"I don't know what to say. Somehow you cut an unusually dashing figure today, Matchan." (PL2)

- *mairimashita* is the PL3 past form of *mairu*, "to be dumbfounded/at a loss/baffled."
- *kimatte-(i)masu* is the PL3 form of *kimatte-iru*, a colloquial expression meaning a person's appearance/behavior/manner/etc. are "just right/with it" → "dapper/dashing/smart."

7

Proprietor: サケ は なんに しましょう。
Sake *wa* *nan ni* *shimashō.*
sake/drink as-for what to shall I make it
"What shall I give you to drink?" (PL3)

Matsuda: 愛媛 の 梅錦 純米 を くれ。
Ehime *no* *Umenishiki* *Junmai* *o* *kure.*
(prefecture) from plum brocade pure/all rice (obj.) give me
"Give me some *Umenishiki Junmai* from Ehime." (PL2)

- since Matsuda usually does not drink *Nihon-shu*, the proprietor assumes he was using the word *sake* in its generic meaning, "alcoholic beverage."
- *junmai*, here treated as part of a proper name, is a sake term meaning "100% Rice." For more on the sake terms in this story, please see the feature article.

8

FX: ギャヒ～ン
Gyahii–n (effect of astonishment)

9

Proprietor: メガネさん、聞いた? / ウイスキーウーロン茶割りの
Megane-san, *kiita?* / *Uisukii uroncha-wari* *no*
glasses-(hon.) heard? / whiskey mixed with oolong tea (=)
あの 松ちゃん が、 愛媛 の 梅錦純米 だって。
ano *Matchan* *ga,* *Ehime* *no* *Umenishiki Junmai* *da tte.*
that (name) (subj.) (prefecture) of (sake name) is (quote)
"Did you hear that, Mr. Megane? The (same) Matchan who always drinks whiskey with oolong tea is asking for *Umenishiki Junmai* from Ehime." (PL2)

Megane: これ は すごい! 歴史 は かわる、平成元年 のように。
Kore *wa* *sugoi!* / *Rekishi* *wa* *kawaru,* *Heisei gannen* *no yō ni.*
this as-for amazing / history as-for changes Heisei year 1 like
"This is amazing! It's a historic change, like the advent of the Heisei Era." (PL2)

- *megane* means "eyeglasses," and *Megane-san* is a nickname.
- *-wari* is a suffix for things mixed with whiskey (or other spirits when so specified) — e.g., *mizuwari* = "whiskey and water." It comes from the verb *waru* ("divide/split/cut/dilute").
- *rekishi wa kawaru* is literally "history changes," meaning "history enters a new era" → "is historic."
- *gannen*, literally "year of origin," refers to the first year of an era in this case the era of the current emperor.
- . . . *no yō ni* after a noun means "like/in the manner of . . ."

10

Matsuda: ごちゃごちゃ いってないで / 梅錦 早く して よ。
Gocha gocha *itte-naide* / *Umenishiki* *hayaku shite* *yo.*
disorderly/noisy without talking / (sake name) quickly make it (emph.)
"Stop shooting off your mouths and hurry up with my *Umenishiki*." (PL2)

- *gocha gocha* is an FX word for "messy/disorderly," and *gocha gocha iu* means "talk/chatter confusingly/noisily." *Itte-(i)naide* is a negative *-te* form of *itte-iru*, from *iu* ("say/speak").
- *shite* is the *-te* form of *suru* ("do/make"), here being used to make an informal/abrupt request. *Hayaku shite* = "do it quickly/make it quick."

11

Proprietor: ヘイ ヘイ ただいま。
Hei hei, *tadaima.*
yes yes just/exactly now
"Yes, yes, right away." (PL2)

- *hei* is an informal *hai* ("yes") often used by male shopkeepers/tradesmen.

梅錦 純米酒

12

清酒「梅　錦」――メモ――

この酒名は蔵元が所有していた梅園と、その梅の花に錦を飾るという願いをこめて名づけられたもの。蔵元・山川酒造は、創業は明治5年で100余年、伝統の手造り酒を送り続けている。昭和9年に全国新酒鑑評会で第一位になり、近年では'85年の本醸造、純米酒、それぞれ二百余種をよりすぐってのコンテストでも、純米酒の部門で第一位、本醸造部門でも第8位に入っている。地酒ブームの西の横綱として、純米、本醸造など酒通をリードしてきた酒蔵だ。

酒一筋・梅錦（一級）は米100％のアルコール分17・0度以上18・0度未満の純米原酒。また吟醸酒も秀逸。原料米には麹米、掛米ともに兵庫県産の山田錦を使い、精白率は約50％。

麹室が三室、いずれも薹麹があって、吟醸酒から普通酒まで、すべての麹をこの一升盛りの薹麹で造っている。

13

12 **Narration**: 梅錦　　純米酒
Umenishiki Junmai-shu **Umenishiki 100% Rice Sake**

Top Label: うめにしき　純米原酒
Umenishiki Junmai Genshu ***Umenishiki* Undiluted 100% Rice Sake**

Bottom Label: 酒一筋　　梅錦　　純米原酒
Sake Hitosuji Umenishiki Junmai Genshu
***Sake Hitosuji Umenish'ki* Undiluted 100% Rice Sake**

- *hitosuji* literally means "a single (straight) line," and is used to refer to "singleminded dedication" to an art/craft/occupation. Here it is being used as a proper name — for a particular variety/label of sake produced under the Umenishiki brand name.

13 **Memo**: 清酒　『梅錦』　メモ
Seishu "Umenishiki" Memo **Refined Sake "*Umenishiki*" Memo**

Sentence 1: この 酒名　は　蔵元　が　所有 していた　梅園と、その 梅　の　花　に 錦　を 飾る
Kono shumei wa kuramoto ga shoyū shite-ita umezono to, sono ume no hana ni nishiki o kazaru
という 願い　を こめて 名づけられた もの。
to iu negai o komete nazukerareta mono.
This sake brand was named "Plum Brocade" after a garden of blossoming plum trees owned by the brewer, who wished to "decorate" the garden and its blossoms with brocade. (PL2)

Sentence 2 蔵元・　山川　酒造　は、創業　は 明治　5年　で 100余年、
Kuramoto, Yamakawa Shuzo wa, sōgyō wa Meiji gonen de, hyaku-yonen,
伝統 の 手造り酒　を 送り続けている。
dentō no tezukuri-shu o okuri-tsuzukete-iru.
The brewery, Yamakawa Sake Brewing, was founded in 1872, and for over 100 years has been producing/delivering to market its traditional handmade sakes. (PL2)

Sentence 3 昭和　9年　に　全国　新酒　鑑評会　で　第1位　になり、
Shōwa kyūnen ni zenkoku shinshu kanpyō-kai de dai ichi-i ni nari,
In 1934 it won first place at the National New Sake Contest, and
近年　では　'85年　の本醸造、純米酒、それぞれ　二百余種　をよりすぐってのコンテストでも、
Kinnen dewa hachijūgonen no honjōzō, junmai-shu, sorezore nihyaku-yoshu o yorisugutte no kontesuto demo
in recent years, in a 1985 contest among a select group of *honjōzō* and 100% rice sakes, including more than 200 varieties each . . .
純米酒　の 部門　で　第1位、本醸造 部門　でも　第8位　に 入っている。
junmai-shu no bumon de dai ichi-i, honjōzō bumon de mo dai hachi-i ni haitte-iru.
it came in first in the 100% rice category and eighth in the *honjōzō* category. (PL2)

Sentence 4 地酒 ブームの 西　の　横綱　として、純米、本醸造　など　酒通　をリードしてきた 酒蔵　だ。
Jizake būmu no nishi no yokozuna to shite, junmai, honjōzō nado sake-tsū o riido shite kita sakagura da.
As the western-Japan *yokozuna* (champion) of the boom in local sakes, the brewery has been a leader (in producing) 100% rice and *honjōzō* sakes for sake connoisseurs. (PL2)

Sentence 5 酒　一筋・　梅錦　(一級) は　米　100%　の アルコール分
Sake Hitosuji Umenishiki (Ikkyū) wa kome hyaku pāsento no arukōru-bun
17.0度　以上　18.0度　未満　の 純米原酒。
jūnana ten reido ijō, jūhachi ten reido miman no junmai genshu.
***Sake Hitosuji Umenishiki* (First Class) is an undiluted, 100% rice sake with an alcohol content of between 17 and18 percent.** (PL2)

Sentence 6 また、吟醸酒　も　秀逸。
Mata, ginjō-shu mo shūitsu. **(The brewery's) *ginjō* sakes are also superb.** (PL2)

Sentence 7 原料米　には　麹米、掛米　ともに　兵庫県産　の
Genryōmai ni wa kōjimai, kakemai tomo ni Hyōgo-ken san no
山田錦　を使い、精白率　は 約　50%。
Yamada Nishiki o tsukai, seihakuritsu wa yaku gojuppāsento.
Yamada Nishiki rice grown in Hyōgo is used both for *kōji* rice and for the rest of the brewing process, milled to approximately 50%. (PL2)

Sentence 8 麹室　が 三室、いずれも 蓋麹　があって、吟醸酒　から 普通酒　まで、
Kōjimuro ga mi-muro, izure mo futakōji ga atte, ginjō-shu kara futsū-shu made,
すべての 麹 を この 一升盛り の 蓋麹　で 造っている。
subete no kōji o kono isshō-mori no futakōji de tsukutte-iru.
Three malting kilns are each equipped with malting boxes. For all (of the brewery's) sakes, from *ginjō* to ordinary, the *kōji* is prepared in these 2 quart/1.8 liter malting boxes. (PL2)

ヒヤで
いいですか？
14
なに
いってんの
もちろん
燗ですよ
燗燗
15
ヘイ
熱燗
いっちょう
16
マスター
バカいってん
じゃないの
〝燗は人肌〟
これは常識で
やんすよ
17
ヒェ――ッ
オドロキ
モモノキ
サンショのキ
18
ほんじゃま
その人肌って
のは
人間の温度は
36・5度として
お酒の温度も
36・5度ってことで
やんすかね
19

14 **Proprietor**: ヒヤ で いい ですか?
Hiya de ii desu ka?
cold with good/fine/okay is it?
"Is cold okay?" (PL3)

- *hiya* in connection with sake means "cold/unwarmed."
- . . . *de ii* (lit. "is good/okay with") is an expression meaning ". . . is adequate/acceptable/okay."

15 **Matsuda**: なに いってん の? / もちろん 燗 です よ。 / 燗 燗
Nani itte-n no? / *Mochiron kan desu yo.* / *Kan, kan.*
what are saying (explan.-?) / of course warmed is (emph.) / warmed warmed
"What are you talking about? Of course I want it warmed. Warmed, warmed." (PL2-3)

- *itte-n* is a contraction of *itte-iru* ("are saying") from *iu* ("say"). Asking a question with *no* is very common in informal speech.
- *mochiron* = "of course/naturally/without question/needless to say"
- *kan* (often *o-kan*) refers specifically to the heating/warming of sake for drinking.

16 **Proprietor**: ヘイ、 熱燗 いっちょう。
Hei, atsukan itchō.
yes hot-warmed sake one item
"Coming right up, one hot sake." (PL2)

- a shopkeeper's *hei* (or *hai*) often has the feeling of "coming right up."
- *atsukan* usually means the same as *kan*, which is why the proprietor uses the word here, but as we see in the next frame, a distinction can be made.
- *itchō* is *ichi* ("one") plus *-chō*, the counter suffix used for food/drink/menu items.

17 **Matsuda**: マスター、 バカ いってんじゃない の。
Masutā, baka itte n ja nai no.
proprietor/chief fool/idiot don't be saying (emph.)
"(Hey,) Chief, don't be saying such stupid things." (PL2)

Matsuda: "燗 は 人肌" これ は 常識 でやんす よ。
"Kan wa hitohada," kore wa jōshiki de yansu yo.
warmed sake as-for human skin this as-for common sense/established rule is (emph.)
"'Warmed sake should be at skin (body) temperature' — everybody knows that." (PL2-3)

- マスター ("master") is a common bar term for the owner of the establishment.
- *itte n* is a contraction of *itte-iru no*, from *iu* ("say"); *baka (o) iu* is "say a foolish thing." The phrase *-te(-iru) n ja nai* is a colloquial prohibition/negative command. The final *no* can be thought of simply as emphasis.
- *hitohada* is written with kanji meaning "person" and "skin," referring most directly to the temperature of a person's skin. The idea is that the sake will feel like it's about at "body temperature" when you touch it. The word used when actually measuring a person's temperature is 体温 *taion*, literally "body temperature."
- . . . *wa jōshiki da/desu* is an expression meaning ". . . is common sense/everybody knows . . ."; it often has the tone of an admonition — "don't you know that . . ."— especially when the emphatic *yo* is added.
- *de yansu* is a dialect equivalent of *desu* ("am/is/are").

18 **Proprietor**: ヒェーッ / オドロキ モモノキ サンショのキ。
Hie–! / *Odoroki momo no ki sansho no ki.*
(exclam.) / surprise peach tree Japanese pepper tree
"Surprise, door prize, grand prize!" (PL2)

- *hiē!* (or *hie!*) is an exclamation of astonishment/shock/fear.
- *odoroki* is the noun form of *odoroku* ("be surprised/astonished"). *Momo no ki* ("peach tree") and *sansho no ki* (more properly *sansho no ki*, "Japanese pepper tree") have no real meaning in this cliché of surprise; they are added for their rhythm and rhyme as a flourish that emphasizes the speaker's surprise/astonishment.

19 **Proprietor**: ほんじゃ、 ま、 その 人肌 って の は / 人間 の 温度 は
Hon ja, ma, sono hitohada tte no wa / ningen no ondo wa
then/in that case well/let's see that human skin (quote) (nom.) as-for / human 's temperature as-for

36.5度 として お酒 の 温度 も 36.5度 って ことでやんすか ね?
sanjūroku ten godo to shite o-sake no ondo mo sanjūroku ten godo tte koto de yansu ka ne?
36.5° since it is (hon.)-sake 's temp. also 36.5° (quote) thing is it? (colloq.)
"In that case, let's see, for what you called *hitohada*, since the body temperature of humans is 36.5°, does that mean the sake's temperature should be 36.5°, too?" (PL2-3)

- *hon ja* is a colloquial/slang version of *sore ja/sore de wa*, literally "if it is that/if that is the case."
- *ma* (or *mā*) is used as a kind of "verbal pause," like "well/you know/I mean/let's see."
- . . . *tte no wa* is a colloquial contraction of . . . *to iu no wa* ("what is called . . ./what you termed . . .").
- 度 *do* in the context of alcohol refers to "percentage" (see above), but in the context of temperature it means "degrees (centigrade)." Japanese usually measure their temperature under their arm, so their "normal" temperature is about 1° F below what Americans consider normal (36.5°C = 97.7° F).
- . . . *to shite* can mean either "suppose . . ." or "since/because (it is) . . ." depending on context.
- using only the abrupt *ka* to indicate a question can sound quite rough, so adding *ne* softens the question. Here the dialect *de yansu* also helps soften it.

いや 40度前後って
とこかな
20
それじゃ
カゼひいて
熱のある時の
人肌でないの
21
アホッ
チョコに
注ぐと
五度ぐらいは
下がるやないの
ちょうど人肌に
なるんやないか
22
アングリ
23
おっと
忘れてた
まさか ここは
電子レンジで
温めたりしないで
しょうね
24
うん
そのほうが
いい
電子レンジは
便利だけど
銚子の上が
熱くても底のほうが
ぬるかったり
するんでね
26
いえ うちは
ヤカンです
25
この人
本当に松ちゃん
27

20 **Matsuda**: いや、 40度 前後 って とこ かな。
Iya, yonjūdo zengo tte toko ka na?
no 40° about/approximately (quote) place perhaps it is
"No, I'd say maybe around 40° [104°F]." (PL2)

- *zengo*, written with kanji meaning "before" and "after," literally means "(within) a little before or after/a little more or less" → "about."
- *toko* is a contraction of *tokoro*, literally "place" but here used more abstractly to mean "extent."

21 **Proprietor**: それじゃ カゼ ひいて 熱 の ある 時 の 人肌 でないの。
Sore ja kaze hiite netsu no aru toki no hitohada de nai no.
then/in that case a cold has caught-and fever (subj.) have time of body temperature is it not?
"In that case it's (your) body temperature when you've caught a cold and have a fever." (PL2)

- *kaze* = "a cold," and *hiite* is the *-te* form of *hiku*, "catch (a cold)." *Kaze (o) hiite netsu no aru* is a complete thought ("catch a cold and have a fever") modifying *toki* ("time when"). The *no* then makes *toki* a modifier for *hitohada*.
- *de nai no* is a colloquial version of *de wa nai no ka*, "isn't it the case that?" The question is rhetorical, though, and the sentence feels more like an assertion: "Isn't it so? You know it is." Matsuda's *ya nai no* and *ya nai ka* in the next frame are dialect versions of the same phrase, and they, too, are more assertions than questions.

22 **Matsuda**: アホッ。 チョコ に 注ぐと / 五度 ぐらい は 下がる やないの。
Aho! Choko ni tsugu to godo gurai wa sagaru ya nai no.
fool/idiot sake cup into when pour 5° about (emph.) goes down does it not?
"Idiot! When you pour it into your sake cup, the temperature drops about 5° [9° F]." (PL2)

ちょうど 人肌 になる ん やないか。
Chōdo hitohada ni naru n ya nai ka
exactly body temperature becomes (explan.)does it not?
"It becomes exactly body temperature." (PL2)

- *to* after a verb can have a conditional "if/when" meaning.
- *gurai* means "about/approximately"; *wa* adds emphasis, so *gurai wa* often means "at least" — though that seems a bit strong in this case.

23 **FX**: アングリ
Anguri (effect of mouths open wide in disbelief/astonishment)

24 **Matsuda**: おっと、忘れてた。/まさか ここ は
Otto, wasurete-ta. Masaka koko wa
oops/oh no had forgotten surely not here as-for
電子レンジ で 温めたりしない でしょう ね。
denshi renji de atatametari shinai deshō ne.
microwave oven with not do things like warming surely (colloq)
"Oh, I forgot. You don't warm (the sake) here in a microwave by any chance, do you?" (PL3)

- *otto* is an interjection used when someone has made/is about to make a mistake.
- *wasurete-(i)ta* is the plain/abrupt past form of *wasurete-iru*, from *wasureru* ("forget").
- *masaka* followed by a conjectural ending (*darō/deshō*) means "surely not/not by any chance."
- *atatametari* is from *atatameru* ("to heat/warm [something]"). The *-tari* ending of a verb implies that the action is one of several possible actions; it's followed by a form of *suru* ("do" — *shinai* is its negative), so it can literally be thought of as "do things like –."

25 **Proprietor**: いえ、 うち は ヤカン です。
Ie, uchi wa yakan desu.
no this shop/here as-for kettle is/are/use
"No, we use a kettle." (PL3)

- *uchi* literally means "within/inside" but is used to mean "our house/shop/company."

26 **Matsuda**: うん、 その ほうが いい。
Un, sono hō ga ii.
yes/uh-huh that (comparison) good/better
"Uh-huh, that way is better." (PL2)

Matsuda: 電子レンジ は 便利だ けど、 銚子 の 上 が
Denshi renji wa benri da kedo chōshi no ue ga
microwave as-for is convenient but decanter 's top (subj)
熱くても 底 の ほうが ぬるかったりするんでね。
atsukute mo soko no hō ga nurukattari suru n de ne.
even if hot bottom 's direction/part can be cooler because (collq.)
"(Because) microwaves are convenient, but even when the decanter is hot on top, it can be lukewarm down at the bottom." (PL2)

- *(no) hō ga* is used to make comparisons; it follows the item that is more/greater in the comparison, so *sono hō ga ii* = "that (way) is better." Since *hō* literally means "direction/way," . . . *no hō* can also simply point out a direction/area: *soko no hō* = "the direction/area of the bottom."
- *chōshi* refers to the decanters/serving bottles, most commonly made of porcelain or other earthenware, in which sake is warmed.
- *nurukattari* is the *-tari* form of *nurui*, which can mean either "not hot enough" or "not cold enough" depending on whether the item is supposed to be hot or cold.

27 **Proprietor**: この 人、 本当に 松ちゃん?
Kono hito, hontō ni Matchan?
this person really/truly (name)
"Is this person really Matchan?" (PL2)

その点
銚子を
ヤカンなどの
お湯で温める
ほうが
そういうことが
ないから いい
28
ただし お湯を
沸騰させちゃう
のは禁物ね
銚子の
七分目
ぐらいまで
つかるように
することが肝腎
29
マスター
ガスレンジの火が
大きすぎない
ように調節
してよ
ジワジワと酒を
醸すように
するのがコツだからね
30
ハイ
ハイ
そのへんは
ぬかりなく
ちゃんとやって
おりやす
31
おっと
ヤカンのフタが
徳利の上に
かぶさってる
じゃないか
32

28

Matsuda: その 点、 銚子 を ヤカン など の お湯 で 温める ほうが
Sono ten, chōshi o yakan nado no o-yu de atatameru hō ga
that point/score decanter (obj.) kettle etc. 's hot water with warm up (comparison)
そういう こと が ない から いい。
sō iu koto ga nai kara ii.
that kind of thing (subj) doesn't exist/occur because/so is good/better
"On that score, (when) warming the decanter in hot water in a tea kettle or such, that kind of thing doesn't occur, so it's better." (PL2)

- *chōshi o yakan nado no o-yu de atatameru* is a complete thought/sentence ("warm a decanter in the water of a kettle, etc.") modifying *hō*, once again marking the "better direction/way" (*hō ga . . . ii*) in a comparison.
- *sō iu koto ga nai kara* ("because that kind of thing doesn't exist/occur") is inserted to give the reason why the stated way is judged to be better.

29

Matsuda: ただし、 お湯 を 沸騰させちゃう の は 禁物 ね。
Tadashi, o-yu o futtō sasechau no wa kinmotsu ne.
but/however hot water (obj.) cause/allow to boil (regret) (nom.) as-for to be avoided/taboo (colloq.)
"However, letting the water boil is taboo." (PL2)

銚子 の 七分目 ぐらい まで つかる ようにする こと が 肝腎。
chōshi no nanabunme gurai made tsukaru yō ni suru koto ga kanjin.
decanter of 7/10ths point/line about as far as is submerged make it so that thing/action (subj.) is crucial
"Making it so that the decanter is about 7/10ths submerged is crucial." (PL2)

- *futtō sasechau* is a contraction of *futtō sasete shimau*, from the causative ("make/let") form of *futtō suru* ("boil"). As is often the case, *shimau* after the *-te* form here implies the action is or would be undesirable/regrettable. *No* turns the entire preceding clause into a noun, and *wa* marks it as the topic.
- 分, read *bu* or *bun* depending on the context, refers to "tenths," and *-me* indicates a point in time or space, so *nanabunme* refers to the "7/10ths point" → "7/10ths" or "70%."
- *. . . yō ni suru* is an expression meaning "doing like . . ./making it so that . . ."
- *koto* is literally "thing," but here it is an abstract noun referring to an action, so *yō ni suru koto* can literally be thought of as "the act of doing like/making it so that . . ."

30

Matsuda: マスター、 ガスレンジ の 火 が 大きすぎない ように 調節 して よ。
Masutā, gasu renji no hi ga ōki-suginai yō ni chōsetsu shite yo.
proprietor/chief gas range 's flame (subj.) not too big so that is adjust (please) (emph.)
"Chief, be sure to adjust the flame on the gas range so that it's not too high." (PL2)

ジワジワと 酒 を 醸すように する のが コツ だ から ね。
Jiwajiwa-to sake o kamosu yō ni suru no ga kotsu da kara ne.
(slow but sure FX) sake (obj.) like brewing do (nom.) trick is because (colloq.)
"(Because) the trick is to warm the sake slowly, like in brewing." (PL2)

- *ōki-* is from *ōkii* ("big/large"), and *-suginai* is the negative form of *-sugiru*, a suffix meaning "too (much)/excessively," so *ōki-sugiru* = "too big" and *ōki-suginai* = "not too/excessively big."
- *yō ni* after an affirmative verb means "like/as if/so that"; after a negative it's easiest to think of it as "so that it's not."
- *chōsetsu shite* is the *-te* form of *chōsetsu suru* ("adjust"); in informal speech the *-te* form can be used as a relatively abrupt request or gentle command: "do it (please)/do it, will you?"
- *no* after *suru* turns the entire preceding clause into a noun, and *ga* marks that clause/noun as the subject.

31

Proprietor: ハイハイ / その へん は ぬかりなく ちゃんと やっておりやす。
Hai, hai, sono hen wa nukarinaku chan-to yatte-oriyasu.
yes, yes that area/part as-for without blunder/slip-up/oversight properly am doing.
"Yes, yes, I'm doing that part properly, without any slip-ups."
→ **"Yes, yes, I've got that part fully under control."** (PL3-4)

- *nukari* refers to a "blunder/slip/oversight," so its negative form is like saying "without any slip-ups/without missing a beat."
- *yatte-oriyasu* is a dialect form of *yatte-orimasu*, the PL3 equivalent of *yatte-oru*. *Yatte* is the *-te* form of *yaru* ("do"), and *oru* is a humble equivalent of *iru* ("be/exist" for animate things), used to create the progressive forms of verbs ("is/are –ing").

32

Matsuda: おっと、 / ヤカン の フタ が 徳利 の上に かぶさってる じゃないか。
Otto, yakan no futa ga tokkuri no ue ni kabusatte-ru ja nai ka.
oops/oh no kettle 's lid (subj.) decanter on top of is covering is it not?
"Uh-oh, (you've got) the kettle lid covering the top of the decanter!" (PL2)

- *tokkuri* is another word for the decanters/bottles used for warming sake.
- *kabusatte-ru* is a contraction of *kabusatte-iru*, from *kabusaru* ("cover/hang over").
- *ja nai ka* is another rhetorical question (see above), here with the feeling not only of assertion but accusation.

だれが
そんなこと
しろと
いったい
33
えっ
こうしちゃ
いけないの
34
あたりめえの
コンコン
ちきよ
35
どっ
どうして
36
出たいと思って
立ちのぼる
ゆげを
出してやるのが
人情ってもん
でしょう
37
ギャーーーン
38
松ちゃん
おかしいよ
イヤ!!
おかしくないよ
まちがったことは
これっぽっちも
いってない
39

33 **Matsuda**: だれ が そんな こと しろ と いったい。
Dare ga sonna koto shiro to ittai.
who (subj.) that kind of thing do (quote) said/told
"Who told you to do anything like that?" (PL2)

- *shiro* is the abrupt command form of *suru* ("do").
- *ittai* is a colloquial/dialect form of *itta*, the plain/abrupt past of *iu* ("say/tell").

34 **Proprietor**: えっ。 こう しちゃいけない の?
E! Kō shicha ikenai no?
huh?/what? this way must not do (explan.-?)
"What? Am I not supposed to do this?" (PL2)

- *shicha* is a contraction of *shite wa* (lit. "if [I] do") from *suru* ("do"), and *ikenai* is an expression meaning "is no good/won't do," so *shicha ikenai* is literally "is no good if [I] do" → "[I] must not do/[I'm] not supposed to do."

35 **Matsuda**: あたりめえ の コンコンちき よ。
Atarimē no konkonchiki yo.
of course/obvious of (slang emph.) (emph.)
"That ought to be as plain as the nose on your face! (PL2)

- *atarimē* is a slang version of *atarimae*, an adjective meaning "is common sense/a matter of course/obvious." The vowel combination *ae* can change to *ē* in certain dialects and masculine slang.
- *konkonchiki* is a slang word for "fox," but it's also used as an emphatic flourish having nothing to do with foxes — in this case emphasizing the claimed obviousness.

36 **Proprietor**: ど、どうして。
Do, dōshite.
"Wh- why?" (PL2)

37 **Matsuda**: 出たい と 思って 立ちのぼる ゆげ を 出してやる の が
Detai to omotte tachi-noboru yuge o dashite yaru no ga
want to go out (quote) think-and rise up steam (obj.) let out (nom.) (subj.)
人情 って もん でしょう。
ninjō tte mon deshō.
compassion (quote) thing is surely
"Letting out the steam that rises up thinking it wants to escape, is surely what is called *ninjō*."
"Letting out the steam that rises up wanting to escape is surely what *ninjō* is all about." (PL2)

- *detai* is the "want to" form of *deru* ("come out"); *omotte* is from *omou* ("think"). *Detai to omotte* is "thinking [it] wants to get out" The phrase works like an adverb to modify *tachi-noboru*, telling why the action happens.
- *tachi-noboru* is from *tatsu* ("stand/rise") and *noboru* ("climb"). *Detai to omotte tachi-noboru* is a complete thought/sentence ("rises up thinking [it] wants to escape") modifying *yuge* ("steam").
- *dashite* is the *-te* form of *dasu* ("put/take/let out"), and *yaru* after the *-te* form of a verb implies that the action is a favor. The particle *no* after *yaru* is a "nominalizer," which makes everything up to that point into a noun (a little like saying "the act of letting out the steam that . . ."), and *ga* marks this noun as the subject.
- *ninjō* is literally "human feeling," referring to a wide range of positive feelings: "kindness/humaneness/tenderness/compassion/sympathy/love/etc."
- *tte mon* is a colloquial equivalent of *to iu mono*, "a thing called . . ./what is called . . ."

38 **Proprietor**: ギャーン!
Gyā–n!
"Aack" (scream)

39 **Proprietor**: 松ちゃん おかしい よ。
Matchan okashii yo.
(name) strange/funny is (emph.)
"Matchan is acting strange/has gone wacko!"
→ **"Something's wrong with Matchan!"** (PL2)

Megane: イヤ!! おかしくない よ。まちがった こと は、これっぽっち も いってない。
Iya! Okashikunai yo. Machigatta koto wa koreppotchi mo itte-nai.
no not strange (emph.) mistaken thing(s) as-for this tiny bit even has not said
"No, nothing's wrong. He hasn't said the tiniest little thing that's not true." (PL2)

- *okashii* can mean "strange/funny" as in "unusual" or in the sense of "out of order/not functioning properly." It can also mean "humorous," but it doesn't here. *Okashikunai* is the negative form of *okashii*.
- *machigatta* is the plain/abrupt past form of *machigau* ("err/make a mistake"); *machigatta koto* = "mistaken/erroneous thing" → "thing that's not true."
- *koreppochi* (or *koreppotchi*) is a colloquial word equivalent to *kore bakari* ("about this much"); it's usually used with a negative to mean "not an ounce/not the tiniest bit (of) . . ."
- *itte-nai* is a contraction of *itte-inai*, the negative of *itte-iru* ("is saying/has said").

だからおかしいっていってんでしょうが
それはいえる……
40
どこかで取材してきたことをそのままいってるだけじゃないの
41
メモもみないで自然にしゃべっているんだよ
暗記なんかできる松ちゃんじゃないのはメガネさんだって知っているでしょう
42
別人か？
いやあれは松ちゃんですよ
まちがいなく
43
よーし!!こうなったらぜったいにバケの皮はがしてやる
44
松田さん……
45
なんだい
46
松田さんかなり日本酒にくわしいようですけど
色々お聞きしてよろしいでしょうか
47

40 **Proprietor**: だから　おかしい　って　いって　ん　でしょうが。
Dakara okashii tte itte n deshō ga.
because of that is strange/funny (quote) am saying (explan.) is surely (emph.)
" Surely it's because of that that I'm saying something's wrong."
"That's why I'm saying something's wrong?" (PL2)

Megane: それ　は　いえる。
Sore wa ieru.
that as-for can say
"(You) can say that." → **"You've got a point there."** (PL2)

- *itte n* is a contraction of *itte-iru no*, the progressive ("am/is/are –ing") form of *iu* ("say") plus the explanatory *no*.
- *deshō* essentially makes a conjecture, "probably/surely" but here it is similar to a rhetorical question and has more the feeling of an assertion. *Ga* serves to further emphasize that assertion.

41 **Megane**: どこか　で　取材　してきた　こと　を　そのまま　いってる　だけ　じゃないの?
Dokoka de shuzai shite kita koto o sono mama itte-ru dake ja nai no.
somewhere at data collection did-and-came things (obj.) as is/directly is saying just/only is it not?
"Isn't he just parroting information he dug out somewhere?" (PL2)

- *shuzai* is a noun referring to "gathering data," and its verb form is *shuzai suru*. *Shite* is the *-te* form of *suru* ("do"), and *kita* is the plain/abrupt past form of *kuru* ("come"). *Shuzai shite kita* is a complete thought/sentence ("[he] gathered and came") modifying *koto* ("things," or in this case "information").
- *sono mama* means "in that same state/as is/unchanged/directly." *Sono mama iu* means "say as is/repeat/parrot."

42 **Proprietor**: メモ　も　みないで　自然に　しゃべっている　んだ　よ。
Memo mo minaide shizen-ni shabette-iru n da yo.
memo even without looking at naturally/smoothly is speaking (explan.) (emph.)
"(But) he's speaking naturally without even looking at notes." (PL2)

暗記　なんか　できる　松ちゃん　じゃない　の　は　メガネさん　だって　知っている　でしょう.
Anki nanka dekiru Matchan ja nai no wa Megane-san datte shitte-iru deshō.
memorization things like can do (name) is not (nom.)as-for (name)-(hon.) too know probably/surely
"You (too) know that Matchan is not one who could memorize (all that)." (PL2)

- *minaide* is a negative *-te* form of *miru* ("see/look at") → "without looking."
- *shabette-iru* is the progressive ("is –ing") form of *shaberu* ("speak/talk").
- *anki nanka dekiru Matchan ja nai* is literally "is not a Matchan who can do a thing like memorization"; *no* makes this entire clause into a noun, and *wa* marks it as the topic.
- *datte* here is like *mo* ("too/also"), so *Megane-san datte* = "Mr. Megane, too" → "you, too."

43 **Proprietor**: 別人　か?
Betsujin ka?
different person is it?
"Is it a different person?" (PL2)

Megane: いや、あれ は　松ちゃんですよ, / まちがいなく.
Iya, are wa Matchan desu yo, machigai naku.
no that as-for (name) is (emph.) without error/certainly
"No, that's Matchan, for sure." (PL2)

- *machigai* is a noun form of *machigau* ("err/make a mistake"), and *naku* is the adverb form of *nai* ("not exist") → "without error/certainly." Normal syntax would be *Are wa machigai naku Matchan desu yo*.

44 **Proprietor**: よーし!!　こう　なったら　/　ぜったいに　バケの皮　はがしてやる。
Yō–shi! Kō nattara zettai-ni bake no kawa hagashite yaru.
okay/all right like this if/since became absolutely/definitely disguise will strip off/expose
"All right! Since it's come to this, I'm going to strip off his disguise for sure." (PL2)

- *bake no kawa o hagasu* is literally "strip off a skin of disguise," essentially equivalent to the English, "make someone show his true colors."

45 **Proprietor**: 松田さん。
Matsuda-san. **"Mr. Matsuda."** (PL3)

46 **Matsuda**: なんだい?
Nan dai? **"What?"** (PL2)

47 **Proprietor**: 松田さん　かなり　日本酒　に　くわしい　ようです
Matsuda-san kanari Nihon-shu ni kuwashii yō desu
(name)-(hon.) quite J. sake about well-informed it seems
けど　色々　お聞きしてよろしい　でしょうか?
kedo iro-iro o-kiki shite yoroshii deshō ka?
but various things all right to ask is it perhaps?
"You seem to be quite well-informed about sake, but would it be all right if I asked you a few questions?" (PL4)

- *kuwashii* means "detailed/minute," but when a person is described as . . . *ni kuwashii* it means he is "conversant with/well informed about" the topic.
- *yō desu* after an adjective means "seems/appears to be."
- *iro-iro* is more commonly used as an adjective ("various/diverse"), but strictly speaking it is a noun meaning "various things," or, in this context, "various questions" → "a few/several questions."
- *o-kiki shite* is the *-te* form of *o-kiki suru*, a PL4 equivalent of *kiku* ("ask"). *Yoroshii* is a PL4 equivalent of *ii/yoi* ("good/fine"), so *o-kiki shite yoroshii* = "good/fine/okay to ask."

オー
なんでも
聞いて
くれ
知ってることは
答えるが
知らないことも
答えちゃう
ドン
48
アハハハ
よし
いきますよ……
49
松ちゃんの
大好きな酒の
銘柄を北の
北海道から
順にいって
ください
そんな
ことか
おやすい
ごようだ
50
北海道『男山』
青森『桃川』
秋田『高清水』
山形は『古酒屋の
ひとりよがり』
宮城『浦霞』
福島『末広』
51
つづいて
関東
まず
茨城
52
茨城はなんといっても
古谷三敏の郷里
そこの
酒は……
53

48

Matsuda: オー、 なんでも 聞いてくれ。/ 知ってること は
Ō, nandemo kiite kure. Shitte-ru koto wa
yes/sure anything ask me know things as-for
答える が、 知らない こと も 答えちゃう。
kotaeru ga, shiranai koto mo kotaechau.
will answer and/but not know things also will answer
"Sure, ask me anything. I'll answer what I know, and I'll answer what I don't know, too." (PL2)

Sound FX: ドン
Don
Thump (sound of pounding once on chest)

- *ō* is a colloquial, masculine "yes/sure."
- *kiite* is the *-te* form of *kiku* ("ask/inquire"), and *kure* after the *-te* form of a verb makes a somewhat abrupt request (masculine).
- *shitte-(i)ru* is a complete thought/sentence in itself ("I know") modifying *koto* ("thing[s]"); *shiranai* is the opposite, "I don't know," again modifying *koto*.
- *kotaechau* is a contraction of *kotaete shimau*, the *-te* form of *kotaeru* ("answer/reply") plus *shimau* ("end/finish/put away"). *Shimau* after the -te form of a verb often implies the action is undesirable, or in this case, simply inappropriate.

49

Proprietor: アハハハ よし、 いきます よ。
Ahahaha. Yoshi, ikimasu yo.
(laugh) good/okay will go (emph.)
"Ha ha ha. Okay, here goes." (PL3)

- *yoshi* is an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"), often used to show that one is ready to begin an action ("okay/all right, I'm gonna do it").

50

Proprietor: 松ちゃん の 大好きな 酒 の 銘柄 を 北 の 北海道 から 順に いってください。
Matchan no daisuki-na sake no meigara o kita no Hokkaidō kara jun ni itte kudasai.
(name) 's favorite sake of brands (obj.) north (=) (place) from in order please say/state
"Please name your favorite sake brands, in order, starting from the north with Hokkaido." (PL3)

Matsuda: そんな こと か。 / おやすい ごよう だ。
Sonna koto ka. Oyasui goyō da.
that kind of thing is it? easy/simple job/matter is
"Is that all? Nothing to it." (PL2)

- *itte kudasai* is a PL3 request form of *iu* ("say/state"). *Jun ni iu* means "state in order/sequence."
- *sonna koto ka* in response to a request implies the request is trivial/insignificant: "Is that all?"
- *Oyasui* (with or without *goyō da*) is an expression like "Nothing could be easier!/No problem!" It comes from the adjective 易い *yasui* ("easy/simple"), but the honorific prefix *o-* is obligatory in this idiomatic use.

51

Matsuda: 北海道 『男山』 青森 『桃川』 秋田 『高清水』
Hokkaidō "Otokoyama," Aomori "Momokawa," Akita "Takashimizu,"
(prefecture) male mountain (prefecture) peach river (prefecture) high spring
"From Hokkaido (I like) *Otokoyama*, from Aomori, *Momokawa*, from Akita, *Takashimizu* . . ." (PL2)

山形 は 『古酒屋 の ひとりよがり』/ 宮城 『浦霞』 福島 『末広』
Yamagata wa "Furuzaka-ya no Hitori-yogari," Miyagi "Uragasumi," Fukushima "Suehiro."
(prefecture) as-for old sake shop/merchant 's self-satisfaction (pref.) inlet/bay mist/haze (pref.) unfolded fan
"from Yamagata, *Furuzakaya no Hitori-yogari*, from Miyagi, *Uragasumi*, and from Fukushima, *Suehiro*." (PL2)

52

Matsuda: つづいて 関東。 / まず 茨城。
Tsuzuite Kantō. Mazu Ibaragi.
continuing/next (region) first/to begin with (prefecture)
"Next comes (the) Kantō (region). First there's Ibaragi." (PL2)

- *tsuzuite* is the *-te* form of *tsuzuku* ("continue/go on/follow"), implying "what follows is . . ." → "next comes . . ."
- Kantō can theoretically refer to all of Japan east of (roughly) Lake Biwa, while Kansai can refer to all of Japan west of there. In general usage, though, Kantō refers to Tokyō and surrounding prefectures, while Kansai refers to Ōsaka and surrounding prefectures, including Kyōto.

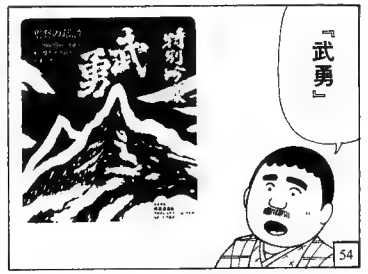
53

Matsuda: 茨城 は なんと いっても 古谷三敏 の 郷里。
Ibaragi wa nan to itte mo Furuya Mitsutoshi no kyōri.
(prefecture) as-for whatever one says (name) 's birthplace
"Ibaragi, first and foremost, is Furuya Mitsutoshi's birthplace." (PL2)

そこ の 酒 は . . .
Soko no sake wa . . .
there/that place 's sake as-for
"As for Ibaragi's sake, . . ."-

- *nan to itte mo* is literally "no matter what (you) say"; the expression is used to preface what the speaker thinks is the most important point, so it corresponds to English expressions like "most importantly/first and foremost/above all/last but not least/etc."
- Furuya Mitsutoshi is the author of this story.

もうひとつ
『一人娘』
一人娘
55


『武勇』
武勇
54

多満自慢
たまじまん
57

栃木『四季桜』
群馬 埼玉 千葉
神奈川をとばし
東京は福生市の
『多満自慢』
56

さて いよいよ
問題の
新潟だけど
どうしよう
59

長野は知る人ぞ
知る7号酵母
発祥の蔵
『真澄』
58

54 **Matsuda**: 『武勇』
"Buyū."
martial valor/bravery
"(. . . there is) *Buyū*." (PL2)

Label: 特別　吟醸　武勇
Tokubetsu Ginjō Buyū
Special Ginjō (sake) *Buyū*

55 **Matsuda**: もう ひとつ、『一人娘』
Mō hitotsu, "Hitori-musume."
more one single/only daughter
"And one more, *Hitori-musume*." (PL2)

Label: 一人娘
Hitori-musume
Hitori-musume

- *mō* before a number or quantity means "(that many/that much) more."

56 **Matsuda**: 栃木　『四季桜』　群馬、　埼玉、　千葉、　神奈川　を　とばし、
Tochigi "Shikizakura," Gunma, Saitama, Chiba, Kanagawa o tobashi,
(prefecture) four seasons cherry blossoms (prefecture) (prefecture) (prefecture) (prefecture) (obj.) skip
東京　は　福生市　の　『多満　自慢』
Tōkyō wa Fussa-shi no "Tama Jiman."
(prefecture) as-for (city) 's (place)/brim full/overflowing pride
"From Tochigi, there's *Shikizakura*, and skipping over Gunma, Saitama, Chiba, and Kanagawa, from Fussa City in Tokyo, there's *Tama Jiman*." (PL2)

- *tobashi* is a continuing form of *tobasu* ("skip/jump over/omit").
- Fussa is in western Tokyo, and *Tama*, written 多摩, is a name that has for centuries been associated with the region that is now western Tokyo. The makers of the sake would seem to be playing on the regional name by substituting a kanji that means "brim full/overflowing" to evoke the image of filled sake cups.

57 **Narration**: 多満自慢
Tama Jiman
Tama Jiman

58 **Matsuda**: 長野　は　知る　人　ぞ　知る　7号酵母　発祥　の　蔵　『真澄』
Nagano wa shiru hito zo shiru nanagō kōbo hasshō no kura, "Masumi."
(prefecture) as-for know person (emph.) know no. 7 yeast birthplace (=) brewery true transparent/crystal
"As for Nagano — those who know, know — there is *Masumi* (from) the brewery that gave us yeast number 7." (PL2)

- *shiru hito zo shiru* is a famous line from a classical poem, literally meaning "the person who knows, knows" — i.e., "the knowledgeable/discerning person knows." Using an emphatic *zo* in mid-sentence is relatively rare in modern Japanese but was common in classical. The line is inserted for rhetorical flourish here, as an independent clause.
- *hasshō* most commonly occurs in the term 発祥地 *hasshō-chi* (the suffix *-chi* means "place/area/region"), meaning "the birthplace/cradle of (something)." In this case *chi* has been replaced with *kura*.
- *kura* actually means "storehouse/warehouse," but here it stands for 酒蔵 *sakagura*, "wine/sake cellar" → "sake brewery." Strictly speaking, Matsuda uses *Masumi* as the name of the brewery rather than its sake.

59 **Matsuda**: さて、　いよいよ　問題　の　新潟　だけど、　どう　しよう。
Sate, iyo-iyo mondai no Niigata da kedo, dō shiyō.
now then finally problem/place in question of (prefecture) is but what/how shall I do
"Now then, finally (I come to) the problematic/troublesome Niigata, but what shall I do?"
→ **"Now then, I finally come to the place of greatest interest, Niigata, but what shall I do?"** (PL2)

- *sate* implies the speaker is about to begin something.
- *iyo-iyo* is used when referring to an event that is finally/at long last about to occur.
- *mondai* literally means "problem/issue." The expression *mondai no . . .* means "the . . . that is the problem/at issue/in question," but it can also mean "the . . . of greatest interest," so in this particular context it's difficult to tell whether he's saying Niigata presents special problems or merely acknowledging that Niigata is of greatest interest. Actually, in Japanese it can be both. Since *iyo-iyo* gives the feeling that he has arrived at a "long awaited" part of his listing, we've settled on the latter for our final translation.
- *shiyō* is the form of *suru* ("do") that shows will/intent ("let's/I shall," or in a question, "shall I/we?") → *dō shiyō (ka)* = "what shall I do?"

地酒の王国 新潟のサケ
思いつくままに
あげてみようか
『大洋盛』
『〆張鶴』『ふじの井』
『日本錦』『朝日晴』『甘雨』
『舟江正宗』『今代司』
『越の華』『越の寒梅』
『日本海』『越の関』『朗』
『鶴の友』『白露』『麒麟』
『八海山』『朝日山』『福顔』『スキー正宗』
『王紋』『菊水』『金升』『日本桜』『雪中梅』
『白龍』『代々泉』『酔星』『宝山』『国の華』
『越後杜氏』『加茂錦』『雪椿』『景虎』……
60

『やすらぎの里』『柏露』
『長陵』『初日正宗』
『吉乃川』『米百俵』……
『高千代』『お福……』
わ
わかった
もう
いいです
61

松ちゃん
いったい
どうし
ちゃった
の!!
62

60

Matsuda: 地酒 の 王国 新潟 の サケ、思いつくままに あげて みようか。
Jizake no ōkoku Niigata no sake, omoi-tsuku mama ni agete miyō ka.
local sake 's kingdom (prefecture) 's sake, as come to mind raise/list up shall I try/do and see
"The sakes of Niigata, the kingdom of local brews — perhaps I'll just list them as they come to mind." (PL2)

- . . . *no ōkoku* ("the kingdom/realm of . . .") is frequently used to refer to a province/prefecture/country that is the leading producer of a product or a reknowned center of an activity. *Jizake no ōkoku* modifies Niigata.
- *agete* is the *-te* form of *ageru*, here meaning "list/enumerate/cite," and *miyō* is the volitional ("let's/I shall") form of *miru* ("see"). *-Te miru* makes an expression meaning "try (doing)" or "(do it and) see what happens."

Matsuda:

『大洋盛』 *"Taiyō Sakari"* great sea zenith/prime/prosperity	『〆張鶴』 *"Shimeharizuru"* seal stretch/spread crane	『ふじの井』 *"Fuji no I"* wisteria (place name) spring/well
『日本錦』 *"Nihon Nishiki"* Japanese brocade	『朝日晴』 *"Asahibare"* morning sun fair/clear sky → "Fair Sunrise"	『甘雨』 *"Amasame"* sweet rain
『舟江正宗』 *"Funae Masamune"* boat bay (common sake name)	『今代司』 *"Imayo Tsukasa"* contemporary official	『越の華』 *"Koshi no Hana"* Niigata flower
『越の寒梅』 *"Koshi no Kanbai"* Niigata winter plum	『日本海』 *"Nihon-kai"* Japan Sea	『越の関』 *"Koshi no Seki"* Niigata gate/checkpoint
『朗』 *"Hogaraka"* serene/bright/cheerful	『鶴の友』 *"Tsuru no Tomo"* crane's friend/companion	『白露』 *"Shiratsuyu"* white dew
『麒麟』 *"Kirin"* dragon	『八海山』 *"Hakkaisan"* eight seas mountain	『朝日山』 *"Asahi yama"* morning sun mountain
『福顔』 *"Fukugan"* happiness face	『スキー正宗』 *"Sukii Masamune"* ski (common sake name)	『王紋』 *"Ōmon"* king/royal crest
『菊水』 *"Kikusui"* chrysanthemum water	『金升』 *"Kanemasu"* gold measuring box → "A Measure of Gold"	『日本桜』 *"Nihonzakura"* Japanese cherry blossom
『雪中梅』 *"Setchūbai"* plum in the snow	『白龍』 *"Hakuryū"* white dragon	『代々泉』 *"Yoyoizumi"* generations spring/well → "Eternal Spring"
『酔星』 *"Suisei"* intoxication star/planet	『宝山』 *"Takara-yama"* treasure mountain	『国の華』 *"Kuni no Hana"* country/province's flower
『越後杜氏』 *"Echigo Toji"* (place name) brewmaster	『加茂錦』 *"Kamo Nishiki"* (name) brocade	『雪椿』 *"Yuki Tsubaki"* snow camellia
『景虎』 *"Kagetora"* shadow/image tiger (the name of a famous historic figure/hero of Niigata.)		• *Koshi* is an old name for what is now Niigata

61

Matsuda:

『やすらぎの里』 *"Yasuragi no Sato"* rest/serenity village	『柏露』 *"Hakuro"* oak dew	『長陵』 *"Chōryō"* long imperial tomb/hill	『初日正宗』 *"Hatsuhi Masamune"* first day/sun (common sake name)
『吉乃川』 *"Yoshi no gawa"* good fortune river	『米百俵』 *"Kome Hyappyō"* rice hundred bales	『高千代』 *"Takachiyo"* high thousand ages	『お福 . . .』 *"Ofuku . . ."* (hon.)-happiness . . .

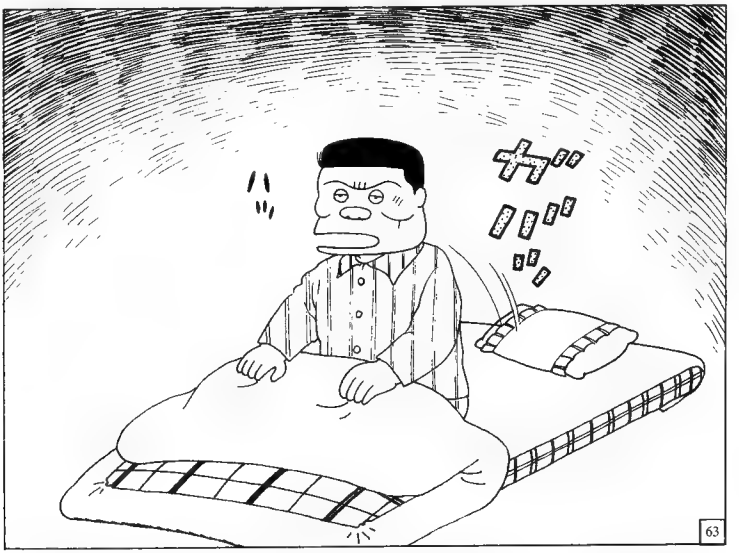
Proprietor: わ、わかった。/ もう いいです。
Wa, wakatta. / Mō ii desu.
u- understood / already good/fine is
"I- I see. That's enough." (PL3)

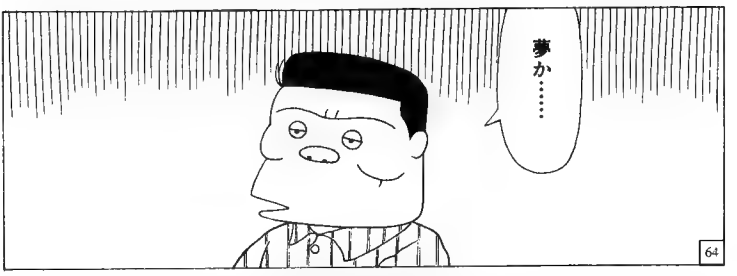
- *wakatta* is the plain abrupt past form of *wakaru* ("come to know/understand"). Here it implies "I see how much you know." *Mō ii* is literally "already good/fine," meaning "that's enough."

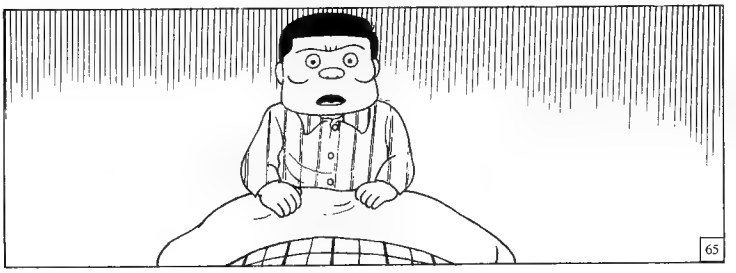
62

Proprietor: 松ちゃん、いったい どうしちゃった の!!
Matchan, ittai dō shichatta no?!
(name) (emph.) what/how did (explan.-?)
"What the blazes has happened (to you), Matchan?" (PL2)

- *ittai* is an emphasizer for question words: "who/what/how in the world/where the blazes/etc."
- *dō shichatta* is a contraction of *dō shite shimatta*, from *dō shita* (literally "what did you do," but idiomatically "what happened?/what's wrong?"). *Shimatta* reinforces the feeling that something is strange/out of whack.


63


夢か……
64


65

63 **Sound FX**: ガバッ
Gaba! (effect of suddenly sitting up — or a similar large movement of the body)

FX: ハッ
Ha! (effect of waking up/coming to with a start)

64 **Proprietor**: 夢　か...
Yume ka...
dream was it?
"So it was a dream." (PL2)

- the question indicated by the particle *ka* is strictly rhetorical. The question form is often used like this when a person has just realized/figured out/clarified something in his mind, with the feeling of "So it's . . . , is it?/I guess /it seems."

Feature•Story

(continued from page 10)

Rumor has it, however, that the priests are not reluctant to take personal advantage of this fringe benefit of their occupation. (Actually, the casks you see lined up are usually empty, left for decoration only.)

Shintō priests sprinkle sake on a building site before construction begins, to pacify the gods or spirits who dwell there, apologize for disturbing them, and thereby ensure the safety of the construction workers and the building's future occupants.

In traditional Japanese wedding ceremonies, the bride and groom alternate drinking from three sake cups, in a ritual called *San-san-ku-do*. Afterwards, the newlyweds will break open a whole cask of sake for the guests in a manner similar to the western custom of cutting a wedding cake.

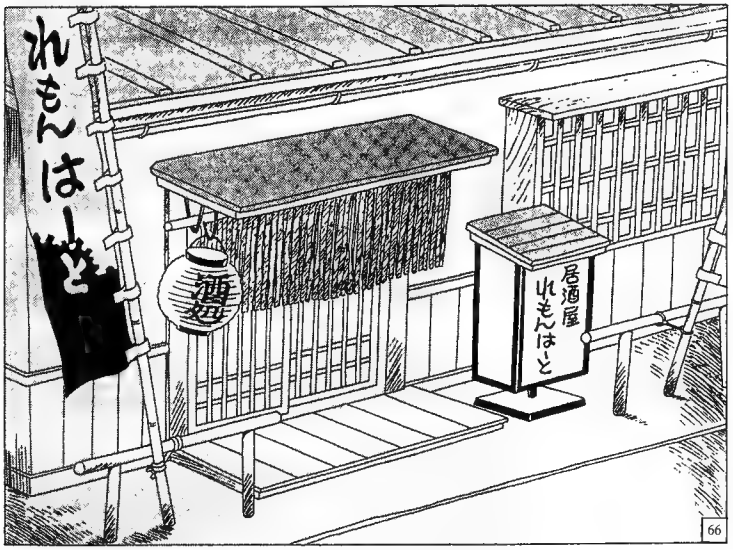
Victorious sumō wrestlers celebrate their success in big tournaments by downing sake from a huge cup, about the size of a satellite dish.

Just about every household in Japan rings in the New Year with *o-toso*, a sake steeped in medicinal herbs and spices on New Year's Eve and served the next morning for good luck and good health during the coming year.

There are countless other occasions for drinking sake in Japan—if the moon is out, if it's snowing, if the flowers are blooming, if it's been a rough day at the office, or a good day at the office. To celebrate, to consecrate, to commune with each other, or to bond with the gods who gave us this great libation—there's always a reason to lift up your cup and say, "*kanpai*."

For insights into the technique of heating and serving sake, see our feature manga, page 47.

• are not reluctant = 遠慮しない *enryo shinai* • pacify = 鎮める *shizumeru* • consecrate = 神聖にする *shinsei ni suru* • commune with = 心を通わす *kokoro o kayowasu* • bond with = きずなで結ぶ *kizuna de musubu*


れもんはーと
酒処
居酒屋
れもんはーと
66

という初夢を
見たんでやんす
へー
松ちゃんが
日本酒のことに
くわしい夢ね
オレも
マスターの夢の中に
出てくるようじゃ
大事な存在なわけだ
67

66

Sign: 居酒屋　れもん はーと
Izaka-ya Remon Hāto
tavern/pub lemon hart
Tavern Lemon Hart

Lantern: 酒処
Sakedokoro
sake/drinking place
Sake House

Banner: れもん はーと
Remon Hāto
Lemon Hart

67

Proprietor: と　いう　初夢　を　見た　ん　でやんす。
To iu hatsuyume o mita n de yansu.
(quote) say first dream of year (obj.) saw/had (explan.) is/are
"I had a first-of-the-year dream of that kind."
"And that was my first dream of the year." (PL2-3)

Megane: へー、松ちゃん が　日本酒　のことに　くわしい　夢　ね。
Hē, Matchan ga Nihon-shu no koto ni kuwashii yume ne.
gee/wow (name) (subj.) J. sake about well-informed dream (colloq.)
"Imagine that! A dream where Matchan knows all about sake, huh?" (PL2)

Sign: いたわさ　¥250
Itawasa nihyakugojū-en
steamed fish cake/*kamaboko* with horseradish ¥250
***Itawasa* ¥250**

Matsuda: オレも　マスター　の　夢　の　中に　出てくる よう　じゃ、大事な　存在　なわけだ。
Ore mo Masutā no yume no naka ni dete kuru yō ja, daiji-na sonzai na wake da.
I/me also proprietor/Chief 's dream of inside appear situation if it is important existence/figure (explan.)
"If the situation is that I, too, appear in Chief's/your dreams, it means I am an important figure."
→ "If I'm appearing in Chief's dreams, it must mean I'm pretty important." (PL2)

- the quotative *to iu* refers back to the entire preceeding story, and in effect makes it into an adjective modifying *hatsuyume* ("first dream of the year"). Quotative forms in Japanese can be thought of as marking the preceding words/description/account as the specific/detailed "content/nature" of the next mentioned item/action/situation/etc. — in this case *hatsuyume*.
- . . . *no koto* is literally "things of/about" (in this context "things" = "information") but is often best thought of simply as "about." *Nihon-shu no koto* = "things/information about sake" → "about sake."
- *Matchan ga Nihon-shu no koto ni kuwashii* is a complete thought/sentence ("Matchan is knowledgeable about sake") modifying *yume* ("dream").
- *ita* (lit. "board") is a slang name for the kind of *kamaboko* (referring to a wide variety of "fish cake" made from steamed or baked *surimi*, "fish paste/dough") that comes on a little rectangular board in a mound about the size and shape of a soda can split vertically in half. *Wasa* refers to *wasabi*, the green, grated Japanese horseradish familiar to sushi lovers everywhere. *Itawasa* is a popular item on neighborhood tavern menus.
- *yume no naka ni* is literally "in the inside of a dream" → "in a dream."
- *dete kuru* is from *deru* ("come/go out") and *kuru* ("come"), and with things like dreams/movies/television it means "appear (in)."
- *yō* often refers to "appearance/manner," but here is better thought of as "situation." *Ja* is a contraction of *de wa* ("if so/if it is . . ."), so . . . *yō ja* = "if it appears that . . ./if it is the situation that . . ."
- *sonzai* is literally "existence/being"; referring to people as *sonzai* often has the feeling of elevating them to a special/elite status, with modifiers like *daiji-na* ("important"), *kichō-na* ("precious/valuable"), *kakasenai* ("can't be without/indispensable"), etc.
- *wake* = "reason/cause/meaning/explanation," and *wake da* at the end of a sentence is literally like saying "the explanation/meaning is that . . ." — i.e., it's essentially similar to the use of the explanatory *no da* sentence ending. As with the explanatory *no*, a *na* must be inserted when *wake* follows a noun.

いやあおどろいたのなんのって
そりゃおどろくだろう
この松ちゃんが酒にくわしいわけだから
な なんだよ
68
これは結局マスターに酒の知識があるから
松ちゃんを通してそういう夢を見たってことなんだろうな
69
本当いうとねなんでも知ってんだよ
「能ある鷹は爪隠す」ってね
70
それじゃ純米酒と本醸造の違いは？
えっ？
71
なんだっけ？
72
73

68

Proprietor: いやあ、おどろいた のなんのって。
Iyā, odoroita no nanno tte.
(interj.) was surprised immensely/hugely
"Boy, was I surprised!" (PL2)

Megane: そりゃ おどろく だろう。この 松ちゃん が 酒 に くわしいわけ だ から。
Sorya odoroku darō. Kono Matchan ga sake ni kuwashii wake da kara.
as for that be surprised surely this (name) (subj.) sake about well informed is because/so
"Of course you'd be surprised! (Because) this Matchan was (actually) knowledgeable about sake." (PL2)

Matsuda: な、なん だ よ?
Na, nan da yo?
wh- what is it (emph.)
"Wh- what's that supposed to mean?" (PL2)

- *. . . no nanno (tte)* is a colloquial phrase used for emphasis after words expressing strong emotion, such as *odoroita* ("was surprised"), *yorokonda* ("rejoiced"), *okotta* ("got angry"), etc.
- *sorya odoroku darō* is literally "As for that, you would surely be surprised," with the feeling of "of course you'd be surprised." *Sorya . . . darō/deshō* makes an emphatic/exclamatory expression meaning "that's exactly/of course what you'd expect."

69

Megane: これ は 結局 マスター に 酒 の 知識 がある から、
Kore wa kekkyoku Masutā ni sake no chishiki ga aru kara,
this as-for finally/in the end proprietor in sake of knowledge exists/has because/so
松ちゃん を 通して そういう 夢 を 見た って こと なん だろう な。
Matchan o tōshite sō iu yume o mita tte koto na n darō na.
(name) (obj.) going through that kind of dream (obj.) saw/had (quote) thing/situation (explan.)is probably (colloq.)
"In the end, this is probably a case where, because Chief has knowledge of sake, he had that kind of a dream (in which he expressed his knowledge) through Matchan."
→ **"What it probably comes down to is that Chief was expressing his own knowledge of sake through Matchan in his dream."** (PL2)

- *. . . o tōshite* (from *tōsu*, "put through") is an expression meaning "(do something) through (something else)"; strictly speaking this works as an adverb modifying *mita* in *yume o mita* ("saw/had a dream"), for the meaning "had that kind of a dream through Matchan," but the intended meaning is "that kind of (knowledge was expressed in a) dream through Matchan."
- *. . . tte koto* is a colloquial equivalent of *. . . to iu koto*, literally "a thing called/that can be described as . . ."
- *na n(o) darō* makes a conjectural explanation, "it must be that/it's probably that . . ."
- the final *na* is a less formal and mostly masculine equivalent to *ne*, which expects agreement/confirmation from the listener. *Na* is also used when speaking/thinking to oneself as a kind of self-check/confirmation of what one has observed/figured out — "that seems to be the case, doesn't it?"; "that's the way it is, I guess" — and the finger on the chin (a thinking/pondering gesture) here suggests that may be the stronger meaning in this case.

70

Matsuda: 本当 いうと ね、 なんでも 知って んだ よ。
Hontō iu to ne, nan demo shitte n da yo.
truth if say/tell (colloq.) anything/everything know (explan.) (emph.)
"To tell the truth, I (really) know all (about sake)," (PL2)
「能 ある 鷹 は 爪 隠す」 って ね。
"Nō aru taka wa tsume kakusu" tte ne.
brain has hawk/falcon as-for claws hides (quote) right?/you know
"You know how they say 'A smart falcon hides his claws'." (PL2)

- *shitte n* is a contraction of *shitte-iru* ("know," from *shiru*, "learn/come to know") plus the explanatory *no*.
- *nō (ga) aru* is literally "have/has brains" → "is smart."
- *tsume* is also the word used for human "fingernails/toenails."

71

Megane: それじゃ 純米酒 と 本醸造 の ちがい は?
Sore ja junmai-shu to honjōzō no chigai wa?
in that case (sake type) & (sake type) 's difference as-for
"Then (what is) the difference between *junmai-shu* and *honjōzō*?" (PL2)

- *chigai* is the noun form of *chigau* ("is different").
- since the particle *wa* comes at the end, the sentence is actually only a statement of the topic. The implied question is something like *chigai wa nan desu ka*, "what is the difference?"

Matsuda: えっ?
E!? **"Huh?"** (PL2)

(continued on following page)

いいのいいの
それでこそ
松ちゃん
なんだから
気にしなくて
いいの
ちょっと
このサケに
レモンと
ウーロン茶
入れてくれる
74

え――っ!!
松ちゃん
よしなさい
そういう
飲み方だけは
やめなさい
お客が飲みたいて
いってんだから
勝手でしょう!!
わかった
時々こういう
こというんで
マスターが
あんな夢
みたんだ
れもんはーと
酒処
75

(continued from previous page)

72 **Matsuda**: なん だ っけ?
Nan da kke?
"What was it, now? (Let me think.)" (PL2)

- *da kke* means the speaker is trying to recall something from the past, so by using this sentence ending Matsuda implies that he knows the difference (or at least did before) and just needs a moment to recall the details.

73 **All**: ハハハハハ
Ha ha ha ha ha (laugh)

74 **Proprietor**: いいの、いいの。それで こそ 松ちゃん なん だから。
Ii no, ii no. Sore de koso Matchan na n da kara.
is fine is fine with that (emph.) (name) (explan.) (because)
"That's okay, that's okay. (Because) that's precisely what makes you Matchan." (PL2)

気にしなくて いいの。
Ki ni shinakute ii no.
not worrying is fine/okay
"Don't let it bother you." (PL2)

Matsuda: ちょっと この サケ に レモン と ウーロン茶 入れてくれる?
Chotto kono sake ni remon to ūron-cha irete kureru?
a little/say this sake in lemon and oolong tea will you put in please?
"Say, could you put some lemon and oolong tea in this sake for me?" (PL2)

- *ki ni shinakute* is the *-te* form of *ki ni shinai*, which could be literally translated as "do it no mind," from *ki* ("mind/spirit") and the negative form of *suru* ("do"). *Ki ni suru* means "worry/be concerned/be bothered about," and the negative means "not worry/not mind/not let bother."
- . . . *-te ii* (or *-te mo ii*) is the form for giving permission. Following a negative, it means "it's okay not to . . . ," so *ki ni shinakute ii* is literally "it's okay not to mind/let it bother you" → "never mind/don't let it bother you."
- *chotto* is literally "a little," but it's also used as an interjection to get someone's attention, like "say/look here."
- *irete* is the *-te* form of *ireru* ("insert/put into/pour into"). *Kureru* ("give [to me]") after the *-te* form of a verb implies the action will be done for/to the speaker. When . . . *-te kureru* is spoken as a question, it becomes a gentle, informal request that can be used by both males and females. By contrast, the form . . . *-te kure* makes a much more abrupt request for male speakers only.

75 **Proprietor**: えーっ!!
E–!
"What?!" (PL2)

Proprietor: 松ちゃん、よしなさい。そういう 飲み方 だけ は やめなさい。
Matchan, yoshi-nasai. Sō iu nomi-kata dake wa yame-nasai.
(name) quit/stop that kind of drinking method just/only (emph.) stop/forego
"Matchan, stop it. You must stop/forego at least that way of drinking."
→ **"Matchan, don't. Anything but that."** (PL2)

Matsuda: お客 が 飲みたい て いって ん だから 勝手 でしょう!!
O-kyaku ga nomi-tai te itte n da kara katte deshō!
(hon.)-customer (subj.) wants to drink (quote) is saying (explan.) so choice/prerogative is surely
"Your customer is saying he wants to drink it (that way), so that's his prerogative." (PL2)

Megane: わかった。 時々 こういう こと いうんで、
Wakatta. Tokidoki kō iu koto iu n de,
understood sometimes/occasionally this kind of thing say because
マスター が あんな 夢 みた んだ。
Masutā ga anna yume mita n da.
proprietor (subj.) that kind of dream saw/had (explan.)
"I get it. It's because he sometimes says this sort of thing that Chief had a dream like that." (PL2)

- *yoshi-nasai* is a gentle command form of *yosu*, and *yame·nasai* is the same form of it's synonym *yameru*. Both words mean "quit/stop/forego," so their command forms often serve as a basic negative command, "Don't!"
- *dake* = "just/only," but *dake wa* followed by a negative command makes an expression meaning "at least don't . . ." or "do anything but . . ."
- *katte* refers to "one's own way/one's own convenience," so *katte da/desu* means "it's up to one's own choice." Strictly speaking, *deshō* is a conjecture ("surely/probably"), but, as the exclamation points suggest, Matsuda is actually making quite a strong assertion. He is essentially declaring "I'm the customer so it's my right to have my drink whatever way I want."
- *n de* is a contraction of *no de*, "because."
- *mita* is the plain/abrupt past form of *miru* ("see/look at," or in the case of a dream, "have"). The abrupt explanatory ending *n(o) da* shows he's convinced he has finally found the explanation for the proprietor's bizarre/incredible *hatsuyume*.

Businessman 1: *Na,naiii!?*
"Wha,whaat!?"

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

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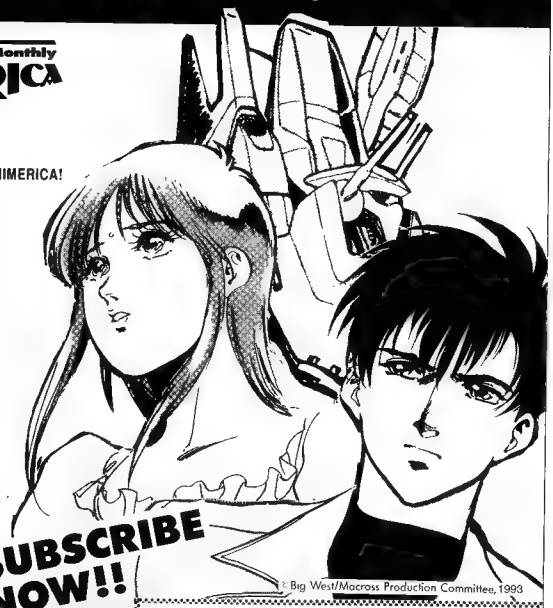

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- COMPETITION SITE: The USA and Japan.
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- JUDGING: Entries to be judged by ATJ President Hiroshi Miyaji, of Middlebury College, and Paul Schalow, of Rutgers University.
- SCHEDULE: All entries must postmarked before June 30, 1993 to be considered. Final judging will be done in August, and the award winners will be contacted personally by mail around the end of September. Winners will also be announced in MANGAJIN No. 30.
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専業主夫

先日、二十歳になったばかりの仕事がバリバリできる男性と話をしていたら、彼は肩を落として、

「もう仕事をするのは嫌になってしまいました」

という。男性では彼くらいの年齢から四十歳くらいまでが一番激務を強いられる年まわりではないかと思う。仕事を覚えきれない後輩の面倒を見つつ、上からはああだこうだといわれる。

「まだまだ君は若いんだから」

などといわれて、地方への日帰り出張をいい渡される。難しい仕事をこなすと、鼻の先に昇進、出世をちらつかされる。こういう環境にはもう疲れてしまったというのである。

彼の一番の望みは結婚退職して専業主夫になることである。同じ会社の結婚退職する女子社員が、うらやましくて仕方がないのだそうだ。

「女性は結婚が決まると祝福されて退職するのに、男性にはそれがない」

と怒ってもいる。話しを聞くと彼はちゃんと部屋も掃除し、自炊もしている。繕い物もやるし、自分でアイロンもかけて、いつもきちんとした身なりをしている。

「ミシンかけや、スカートやズボンの裾上げも得意です。フランス刺繍もできます」

となかなかたのもしい。親がかりの甘ったれ女よりも、ずっと家事能力にたけているし、ぜひ育児にも挑戦したいと意欲満々なのである。ところが相手の女性がなかなかみつからない。ほとんどが男性依存型で、自分たちは給料を海外旅行や衣類にお金を注ぎ込みながらも、

「結婚生活は男性の収入で」

という。

「とても僕をお婿にもらってくれそうもない」

と彼は嘆く。なかには男のくせにだらしがないと非難する人までいるのだそうだ。いつ彼が念願の専業主夫になれるのかはわからないが、退職祝いに花束をもらって、ポッと頬を染めている男性の姿もなかなかいいものだ。彼が栄えある結婚退職の男性第一号になれるように、私は陰ながら応援している。

毎日新聞社刊群ようこ著「街角小走り日記」より

From *Basic Japanese*, p.28

自己紹介	*jiko shōkai*	self-introduction
女王らしい	*joōrashii*	queen-like
仕事	*shigoto*	work/job
親切な	*shinsetsu-na*	kind/good
休み	*yasumi*	day off
ゆずる	*yuzuru*	offer/give [up] to someone

From *Kuriko-san*, p. 37

あつカン	*atsukan*	warmed (sake)
距離	*kyori*	distance
ぬく	*nuku*	pull/extract
セン	*sen*	stopper/bottle cap
たぎる	*tagiru*	seethe/foam/bubble

From *Obatarian*, p. 40

2つ折り	*futatsu-ori*	folded in two
秘密	*himitsu*	secret
色	*iro*	color
いやな	*iya-na*	disagreeable/distasteful
品性	*hinsei*	character
口紅	*kuchibeni*	lipstick
まずしい	*mazushii*	poor/destitute
値段	*nedan*	price
レース	*rēsu*	lace
世界	*sekai*	world
ソーイングセット	*sōingu setto*	sewing kit

From *Tanaka-kun*, p. 42

穴	*ana*	hole
当たる	*ataru*	(be) hit
場合	*baai*	situation
弁当	*bentō*	box lunch
誓う	*chikau*	vow/swear/pledge
誤解する	*gokai suru*	misunderstand
はずかしい	*hazukashii*	embarrassed
ヘタな	*heta-na*	inept/unskillful
気をつける	*ki o tsukeru*	be careful
おく	*oku*	keep/place/store
聖書	*seisho*	Bible
忘れる	*wasureru*	forget

From *Remon Hāto*, p. 46

暗記	*anki*	memorization
温める	*atatameru*	warm up
バケの皮	*bake no kawa*	disguise/sheep's clothing
便利な	*benri-na*	convenient
別人	*betsujin*	different person
知識	*chishiki*	knowledge
調節する	*chōsetsu suru*	adjust
銚子	*chōshi*	(sake) decanter
大好きな	*daisuki-na*	favorite/well liked
電子レンジ	*denshi renji*	microwave oven
フタ	*futa*	lid
沸騰する	*futtō-suru*	(come to a) boil
初夢	*hatsuyume*	year's first dream
人肌	*hitohada*	body/skin temperature
居酒屋	*izaka-ya*	pub/tavern
自慢	*jiman*	pride
地酒	*jizake*	local sake
常識	*jōshiki*	common sense
順にいう	*jun ni iu*	state in order/sequence
かぶさる	*kabusaru*	cover/hang over
かっこう	*kakkō*	(personal) appearance
隠す	*kakusu*	hide/conceal
醸す	*kamosu*	brew/distill
肝腎な	*kanjin-na*	crucial/essential/vital
勝手	*katte*	choice/prerogative
カゼをひく	*kaze o hiku*	catch a cold
禁物	*kinmotsu*	to be avoided/taboo
酵母	*kōbo*	yeast
答える	*kotaeru*	answer/reply
くわしい	*kuwashii*	well-informed
郷里	*kyōri*	birthplace/hometown
まちがう	*machigau*	err/make a mistake
まいる	*mairu*	to be dumbfounded/baffled
メガネ	*megane*	eyeglasses
銘柄	*meigara*	brand (name)
未満	*miman*	under/less than
問題	*mondai*	problem/issue
娘	*musume*	daughter
熱	*netsu*	fever
似合う	*niau*	suits/becomes/matches well
日本酒	*Nihon-shu*	Japanese sake
人情	*ninjō*	compassion
ぬかり	*nukari*	blunder/slip/oversight
ぬるい	*nurui*	not hot enough/cold enough
おどろく	*odoroku*	be surprised
おかしい	*okashii*	strange/odd
温度	*ondo*	temperature
お湯	*o-yu*	hot water
歴史	*rekishi*	history
下がる	*sagaru*	go down/lower/fall
酒処	*sakedokoro*	sake/drinking place
精白率	*seihakuritsu*	degree of milling (of rice)
清酒	*seishu*	refined sake
せじ	*seji*	compliment/flattery
しゃべる	*shaberu*	speak/talk
自然に	*shizen-ni*	naturally/smoothly
秀逸な	*shūitsu-na*	superb
酒名	*shumei*	sake brand
取材	*shuzai*	data collection
底	*soko*	bottom
立ちのぼる	*tachi-noboru*	rise up
鷹	*taka*	hawk/falcon
とばす	*tobasu*	skip/jump over/omit
徳利	*tokkuri*	(sake) decanter
注ぐ	*tsugu*	pour
つかる	*tsukaru*	be submerged
爪	*tsume*	claws
ウイスキー	*uisukii*	whiskey
ヤカン	*yakan*	kettle
ゆげ	*yuge*	steam
前後	*zengo*	about/approximately
全国	*zenkoku*	national/nationwide

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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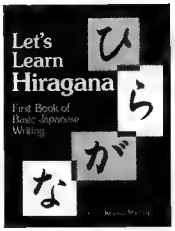

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sample *n.*, *v* 標本(ひょうほん), 見本(みほん)(を取る); (質を)ただす; *Statistics* サンプル.

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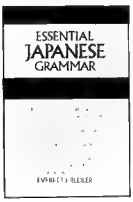

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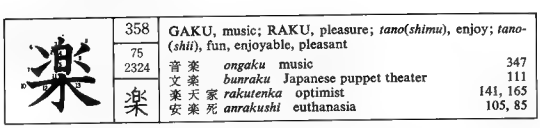

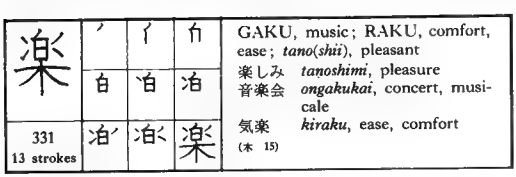

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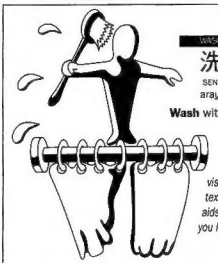

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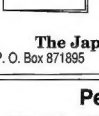

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American boy, 14, seeks Japanese male/female for pen pal. Interested in video games, anime, manga and Japanese culture. Please write in English to Matthew Louchenour, 212 Village Way, Mount Airy, MD 21771

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Male, 42, vacationing in Nagoya or Tokyo later this year seeks (preferably) female pen pal to exchange language tips/tourist info. J. Davis, 4129 El Camino Way #J, Palo Algo, CA 94306

California university student seeks Japanese pen pals. I'll be going to Japan next year to teach. Write in English to D. Fay, 531 N Church St, Apt 6C, Redlands, CA 92374

Dietician seeks Japanese or American pen pals, all ages. Hobbies: Japanese cooking, English language & culture. Beginner in English, Tomomi Kimura, 2-8-3 Osu Naka-ku, Nagoya City, Aichi, Japan

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